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ABSTRACT

Designed for teacher trainers and teachers interested in presenting a multicultural perspective in elementary and secondary art and music education, the training manual focuses on the art and music of three cultural groups: Black Americans, American Indians, and Hispanic Americans. The manual begins with an introduction to the concept of multicultural education and the rationale for the teaching approach, and includes statements of the art and music educators' need for multicultural education. The manual is then divided into two major sections, art and music. Each section presents a series of concepts taken from the three cultural groups from both traditional and contemporary approaches. For each concept, of which 12 are for art and 30 for music, the manual includes background and interpretive information and detailed classroom activities. For each activity, the manual notes the title, time frame, grade level, materials required, objectives, procedures, discussion questions, evaluation procedures, and related activities. Some activities are illustrated. Each major section also contains a review of multicultural content in selected textbooks, narrative and charted evaluations of the texts, and a bibliography of relevant resources and materials by cultural group. (SB)

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Cultural Pluralism and the Arts

A Multicultural Perspective for Teacher Trainers in Art and Music

University of Kansas
School of Education
1983

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The University of Kansas
School of Education

Cultural Pluralism and the Arts
1983

University Press of Kansas
Lawrence, Kansas 66045

by

Fred Rodriguez
Ann Sherman

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PREFACE

Cultural Pluralism and the Arts was written for the teacher trainer who is interested in implementing a multicultural perspective in the area of the arts, specifically art education and music education.

Because cultural bias and stereotyping are frequently unconscious practices, teachers-to-be, teachers and especially teacher trainers may limit students' opportunities without intending to do so. They simply continue these practices because "that is how it has always been done." However, in order to make significant changes in the school environment and build the school's capacity to provide instruction and training not limited by bias and stereotyping, teacher trainers need to make a conscious effort to learn new skills in identifying and compensating for bias.

Cultural Pluralism and the Arts has been designed specifically as an instructional resource for teacher trainers to use in teaching music or art education. The resource guide is divided into two sections: art and music. Each discipline is similar in many ways and, yet, unique in others; thus, the decision was made to separate the areas. It is hoped, however, that teacher trainers will read and use both sections in their quest for understanding the implications of a multicultural perspective.

We have provided a brief introduction to the concept of multicultural education and the rationale for such an approach in teacher education programs. We further elaborate on the need for such a perspective in art education and music education. Each of the two sectons (Art and Music) provide an introductory section on

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what has been done and the format used in the section. Each section provides a review of multicultural content in selected textbooks used in art and music education today. Narrative evaluations are provided along with evaluation grids to assist in identifying the factors and questions we considered in our review. Finally, a bibliography of resources and materials is provided at the end of each section.

The project has limited its focus to three ethnic minority groups - Black Americans, American Indians and Hispanic Americans.

More specifically, each section identifies teaching "concepts" from a traditional era to a more contemporary interpretation of the specific concept. The purpose for the traditional to contemporary approach is to assist the teacher trainer in tracing and recognizing changes in those creative art forms which have been maintained and preserved. After each concept, a brief background and interpretation is offered. We then have designed specific classroom activities for each concept that teacher trainers may incorporate into their teaching. The format for the activities include: title, time frame, grade level, materials and resources needed, procedures for the activities and questions for discussion. Since we were unable to "field-test" these activities (as originally planned) recommended evaluation procedures are very general in nature. Since evaluation should be an individualized and personalized process depending upon each student in a given situation, evaluation procedures, for the most part, have not been written as specific criteria to be measured. However, you are encouraged to provide students with ongoing assessments of their growth and development toward understanding and demonstrating respect for a multicultural perspective.

Cultural Pluralism and the Arts is only a beginning. We hope that teacher trainers will continue to add to the concepts and activities that have been designed until all our teacher training programs truly endorse a multicultural perspective in practice.

Fred Rodriguez
Ann Sherman

INTRODUCTION

During this century, perhaps no concept has given educators more difficulty than that of equality. As teachers and administrators, we have gradually come to realize the inequities that have existed in our educational system. We are still far from genuine educational equity. Our educational responses to human problems seem to function much like a pendulum. When once we educated only the few and ignored the many, we now attempt to educate the many, but from a single perspective. By doing so we mistake uniformity for equality.

The 1960's and 1970's brought a new and dynamic challenge to American education. Members of groups whose histories and cultures had been omitted from or distorted within the mainstream curriculum began to request, sometimes demand, valid curricular inclusion. First Blacks, then Hispanics, Native Americans, and Asian Americans, called for reform. Then came the New Pluralism, with America's White ethnic and mainstream American groups were women, who rightfully pointed out both how their contributions had been omitted from curricula and how educational materials had become mired by the pervasive use of sexist language. The process of school desegregation, bringing together ethnically and culturally different students, magnified the imperative for curriculum which dealt more accurately with American diversity and helped prepare young people for life in our increasingly pluralistic society.

The time for change has come. But how? Given the impetus of desegregation, group protest, accreditation standards and the resulting growth of consciousness, teacher education programs have responded in various ways.

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All levels of education are becoming more sensitive to the instructional implications of cultural diversity. However, there is little evidence that teacher education programs place emphasis on cultural diversity as a generic skill. Some schools of education have made commitments to the concept of multicultural education, although to date there generally appears to be a huge gap between commitment and implementation. For example, the American Association of Colleges for Teacher Education (AACTE) collected data from 446 teacher education programs concerning the development and implementation of multicultural education within their programs (AACTE, 1980, pg. 185). Within this document case studies of thirteen programs are examined. In analyzing each of these programs closely, one can begin to understand how teacher education programs have interpreted and implemented a multicultural concept. "Most often multicultural education was addressed as a component in foundations courses or as a component in methodology courses." (AACTE, 1980, pg. 7). Most multicultural education programs are easily identifiable because the concepts have not been integrated throughout the total teacher education program. Thus, they are an "adjunct program called bilingual or multicultural education or Indian Studies." (AACTE, 1980, pg. 184).

Washburn recently completed a study that surveyed 3,038 postsecondary institutions which sought to identify "multicultural teacher education programs." (Washburn, 1981, p. 1). The respondents identified 135 schools offering multicultural teacher education programs. Those postsecondary institutions with multicultural teacher education programs were found in 33 states and the District of Columbia. Although the schools identified their programs as "multicultural" in nature, the heaviest emphasis overall was on Hispanic Americans. (Washburn, 1981, pg. 2). Functionally, the "programs" now in place are, by and large, "minority" studies programs. In essence, few, if any, have been identified which claim to have systematically integrated experiences and curriculum to reflect a multicultural perspective throughout the entire teacher education program.

The principle drawback from the "programs" identified in the two studies has not been one of content. The problem lies in the interpretation and application of a multicultural perspective within the school's curriculum. The element lacking in multicultural education is that multicultural education is generally thought of as a subject matter focus and not a curriculum-wide consciousness. This ideal vs. real gap occurred despite the best intentions of literally thousands of individuals, schools, publishers, state departments of education and accreditation agencies. It occurred for many reasons. But, again, the primary reason was the absence of a holistic view of multicultural education, a view which incorporated and integrated multicultural thinking and teaching throughout the entire teacher education curriculum.

While individual parts--schools, administrators, faculty, courses, and materials--might have been of high quality, the lack of this holistic concept and a consistent integration throughout the curriculum meant that the educational sum - students' broadened perspectives - usually fell far short of the total of its often excellent individual parts.

A RATIONALE FOR MULTICULTURAL EDUCATION

We, as teacher educators, cannot expect our students to integrate what we cannot. Generally speaking, we all have the tendency to teach the way we were taught. Thus, how can we expect our prospective teachers to teach from a multicultural perspective, when the models are not provided in their program? Teaching is a profession that demands its members to have a wide range of knowledge and understanding of the human learning processes in addition to mastery of specific subject areas. Teacher educators are now being asked to respond, by preparing their students to eventually teach their disciplines from a multicultural perspective. This is impossible if the faculty have limited knowledge and understanding of the cultural and ethnic minority populations of this nation. How often are our beliefs and attitudes - the basis of our actions - familiar and comfortable? That human beings resist change is a truism, but is one upon which education cannot rest. After all, education is a process of change toward, we hope, the better. To make the process most beneficial to our students, we must first be willing to educate ourselves.

What is multicultural education? The answer to this question has been and continues to be debated by many scholars in education. Is it a separate program, a unique course, or a particular curriculum to be added to the other school offerings available to students? Or is it a process, a philosophical orientation, an instructional theory for the delivery of quality education?

Multicultural education has evolved from a number of educational concepts that have fluctuated in popularity during the past

30 years, including cross-cultural education, intercultural education, human relations, ethnic studies and multiethnic studies. (Bergen, 1981, pg. 1). Terms serve as ground rules for perceiving and understanding educational concepts. Terms may have more than one meaning and thus may convey varying perceptions to different people. Multicultural education is no different. This type of variation frequently results in education programs that are weakly conceptualized, poorly designed and misinterpreted. Multicultural education fits into this dilemma. There are problems with consensus definitions, but it is essential for each of us to determine his/her own understanding of the concept. Perhaps, if we address the concept from what it is not, then maybe we may gain a clearer understanding of what it is.

*Multicultural education is not a course or subject.

*It is not a unit on society's problems.

*It is not a system for teaching social studies.

*Multicultural education is not aimed at training teachers to work exclusively with ethnic minority students.

Quite the contrary, the concept is intended to assist in the training of teachers to understand there are differences in students within any classroom and that all of those students live in a pluralistic society.

Multicultural education does have a place in every facet of education. That is not to say that every teacher trainer must include multicultural concepts in every lesson, but it does mean that every teacher in every class from the arts to physical education should develop a definite role and response to a multicultural perspective. This personal response can be woven into his or her existing curriculum.

Multicultural education is a way of teaching. It recognizes some basic truths about the condition of our society and where appropriate, includes references to international perspectives in lesson plans. It is a point of view which must be reflected in every lesson or unit of study. Multicultural education implies some guidelines which teachers use to test their lessons to confirm their consistency with the educational needs of ALL students who will have to function effectively and productively now and in the future.

Multicultural education is also a way of learning. Students benefit from thought processes, learning experiences and attitude shaping exercises which help them prepare for real-life problems. An affective multicultural approach allows ALL students to benefit from exposure to people and "things" to which they are not accustomed. Multicultural education enhances the student's ability to relate successfully to other people even when there are important differences in opinions, beliefs and cultures. It offers the student a PERSPECTIVE he/she can use to evaluate new knowledge. Multicultural education offers students a background that will help them cope with change in the future.

The acknowledgement of the importance of cultural diversity in education by a major educational organization was reflected in American Association for Colleges of Teacher Education (AACTE's) 1973 statement, NO ONE MODEL AMERICAN. In the introduction, the drafting commission noted, "the Statement . . . is presented . . . in the interest of improving the quality of society through an increased social awareness on the part of teachers and teacher educators." The statement declares, "to endorse cultural pluralism is to endorse the principle that there is no one model American and to understand and appreciate the differences that exist among the nations' citizens." As stated by the AACTE, multicultural education is education which values cultural pluralism.

The "No One Model American" statement clarifies further the role of schools in meeting this challenge:

> "Educational institutions play a major role in shaping the attitudes and beliefs of the nation's youth. These institutions bear the heavy task of preparing each generation to assume the rights and responsibilities of adult life. This provision means that schools and colleges must assure that their total education process and educational content reflect a commitment to cultural pluralism."

In addition, special emphasis programs must be provided where all students are helped to understand that being different connotes neither superiority nor inferiority; programs where students of various social and ethnic backgrounds may learn from one another; programs that help different minority students understand who they are, where they are going, and how they can make their contribution to the society in which they live. Multicultural education programs for teachers are more than special courses or special learning experiences grafted onto the standard program. The commitment to cultural pluralism must permeate all areas of the educational experience provided for prospective teachers.

Multicultural education reaches beyond awareness and understanding of cultural differences. More important than the acceptance and support of these differences is the recognition of the right of these different cultures to exist. The goal of cultural pluralism can be achieved only if there is full recognition of cultural differences and an effective educational program that makes cultural equality real and meaningful.

In May 1977, the National Council for the Accrediation of Teacher Education (NCATE), issued new standards for the accreditation of teacher edcuation programs for its member colleges and universities. These new standards have been in effect since January 1, 1979. One of the most striking features of these new standards is one that is likely to have a significant impact on the training teachers will receive from now on. This new development is a rather sweeping commitment to multicultural education.

PROVISIONS FOR MULTICULTURAL EDUCATION MUST BE EVIDENT IN UNDERGRADUATE AND GRADUATE PROGRAMS IN ORDER TO RECEIVE FULL ACCREDITATION.

The new NCATE standards include a working definition of the term, but it is a very broad and loosely defined concept. It reads in part:

> Multicultural education is preparation for the social, political and economic realities that individual experience in culturally diverse and complex human encounters . . . this preparation provides a process by which an individual develops competencies for perceiving, believing, evaluation and behaving in different cultural settings.

In short, multicultural education seems to be either or both: (1) sets of courses, and skills involved in coping successfully in a culturally diverse society; and/or (2) a general approach to education which seeks to organize schooling around both the fact and the value of cultural pluralism.

The Music Educators' Need for a Multicultural Perspective

There are many musics in the world, and they are as different as the cultures in which they are found. The individuality of a music may be traced to many things: the composers and the society which gave birth to the music; the acoustical materials used to perform the music; and the specific manner and medium of performance. Some of these factors will be examined in this section of Cultural Pluralism and the Arts.

A new breed of music educator is emerging on the current educational scene, whose awareness of the importance of teaching and studying the musics of a kaleidoscope of cultures is observable in many schools and regions of this country. Credit for this new phenomenon cannot be solely awarded to the teacher education curriculum nor to the music education divisions of various school systems, though efforts are being made in these areas to improve the quality and to broaden the base of content in the music curriculum. Rather, we must recognize the impact of a more perceptive and demanding diverse student population and citizenry.

These factors, among others, make it plain that traditional music curricula which has been mainly concerned with the last two or three hundred years of European music is no longer adequate for today's schools and especially for tomorrow's music teachers. This new breed of music educator, because of this emerging awareness to cultural diversity in the United States, will need to be more cognizant of the world and its cultural musics and of the need for their inclusion in music curricula-specifically, teacher training programs.

Music is a universal phenomenon. It is not a universal language. It communicates in ways that cannot always be adequately described. Analytical tools that were developed for the musical expressions of one culture usually are inappropriate to clarify the sound events of another. Music of a culture should not be evaluated in terms other than those employed by its practioners, for there is no "ideal" music culture.

In the music of all cultures it is possible to isolate elements common to all musical sounds, elements such as pitch, loudness, tone qualities unique to specific sound-producing devices, relative durations, density and texture. Through personal contact and involvement in music study and training which focuses on the organization and interaction of these elements, insights can be gained into the musical expressions of one's own culture as well as that of another. One's perception of any culture's musical expression seems to be in direct proportion to the extent of personal experience with the music of that culture. This direct contact with elements common to various music cultures can lead to the development of musically sensitive individuals and can act as a catalyst for growth towards openness in musical and pedagogical attitudes.

Music reflects the cultural consensus of a particular group of human beings. This consensus imposes a cultural filter through which music is heard and experienced. Sounds which do not give meaning to the listener may become sources of his/her irritation and disorientation.

This unpalatable experience is a prime cause of musical isolation and, indeed, isolation of one culture from another, which admittedly may have significant creative and stylistic advantages. However, factors intrinsic to this phenomenon also create serious difficulties for developing understanding and respect among music cultures. This isolation has encouraged the independent development of imprisoning conventions which serve as barriers to positive attitudes, learnings and cultural insights. The concept of a multicultural perspective in music seeks to breakdown these barriers.

There is some evidence that today's music educators are beginning to develop constructive attitudes and practices toward divergences in musical traditions. These divergences, seen as opportunities for expanding our ideas and teaching styles, become resources for musical understanding and growth.

Through the research and development of Cultural Pluralism and the Arts we have learned that priorities and functions of music in one culture may be different from those of another. A culture is given vitality and distinction through is unique methods of expression, which make the musical processes of one culture different from those of another, with each retaining validity. It is our hope that our cultural insights will continue to allow us to operate in ways that motivate rather than inhibit comprehensive growth and understanding toward the multicultural perspective in music education today and tomorrow.

The Art Educators' Need for a Multicultural Perspective

Understanding visual communication is central to comprehending the way in which ethnic populations order and make sense out of their environment. Yet, a study of the visual communciation of those ethnic groups which comprise our pluralistic society is neglected in the education of students at all levels of the schooling process. Education in the visual communication of different ethnic populations has been sorely lacking in our primary and secondary schools. Elementary teachers (the primary sources of 'art' education at this level) and secondary art teachers do not have courses which prepare them to teach about the visual elements of various ethnic groups. Elementary teachers usually have one course in methods of teaching art and any exposure they have to the visual products and processes of ethnic groups other than their own is purely by chance. Art teachers generally have a strong background in the studio arts with a few courses in art history and art education. Although they may be exposed to a few artists whose ethnic heritage is different from their own, the cultural context of that artist, the functions of 'art' objects, and the ability to teach about the visual elements of various ethnic groups to children is missing from their training.

Thus, we have a population of teachers who either present what Gaburn[1] has termed the "tourist" conceptions of art from various ethnic populations or who present the academic representatives of a particular ethnic group. The role visual elements plays has in that population's functioning is solely neglected. In order for students to understand and teach the role of visual elements in various ethnic populations, they must have some exposure to the visual elements of various ethnic populations, on understanding of the various functions which visual elements or 'art' have in societies exposure to existing teaching programs which do incorporate the visual element various ethnic groups, and education in how to teach students this pluralistic understanding. A multicultural perspective should pervade all aspects of art education methods courses and not be employed only when focusing on other cultures. In other words, a multicultural perspective should pervade not only lessons specifically by other cultures but also lessons which we assume to be culturally neutral. For example, lessons which focus on basic design elements often have hidden cultural values. The question should be raised as to whether or not, for example, symmetry is a universally accepted principle of 'good' design or is culturally relative. It is only by consistently calling into question the value assumptions that are male in teaching 'art' concepts and methods that a multicultural perspective can be obtained.

Obviously, one section of one course on the pluralistic society cannot accomplish all of these goals. However, it can provide directives and resources so that the potential teacher can seek out experiences with visual elements from ethnic groups other than his or her own. Additionally it can provide ideas and information on how one might incorporate a deeper understanding of the role of visual elements in an ethnic population into the curriculum. Without this type of education, our institutions of higher learning will continue to produce teachers who are not prepared to educate our children in a truly multicultural manner. This neglect has severe consequences for the self-concept, and motivation of these students.

In addition, just as prospective teachers need to be able to examine the content of the reading materials which they utilize to ensure that they broaden students pluralistic perspective, so, too, with visual materials. Pictures in books, art prints, sculptural objects, and so forth all are 'read' in the sense of interpreted. They need to be examined from the standpoint of their contribution or lack of contribution to establishing a pluralistic perspective. Prospective teachers need to be able to evaluate the pictorial materials in their curriculum in terms of this dimension.

An education in the visual elements of various ethnic populations and the development of the ability to integrate this material into school curriculum and to recognize the dimensions of that pictorial material which is already in the school curriculum is essential to the goals of multicultural arts education.

In this section we have explored some of the purposes for which visual elements are used in three American culture groups. (Black, Hispanic, and American Indian) For each group we have developed four concepts which address the use of visual elements for a specific art form. Detailed background, analysis, an references are included so teacher trainers will have adequate information to teach about the purpose and the form. Half of the concepts deal with "traditional" uses, half with "contemporary". For our purposes, traditional refers to those uses within the historical cultures with which each American culture group identifies its roots (i.e. Hispanic-Mexico; American Indian-historical tribal groups; Black, Africa). Contemporary refers to those purposes and uses which have grown out of the experiences of these three cultures as they carved out an artistic identity in the United States.

The format has been intentionally designed to accomplish the following:

1) To provide background materials and information in each concept which will enable teacher trainers to become more familiar with the cultural implications of that concept.
2) To enable the teacher trainer to understand the purpose of such art form(s) and their cultural implications for classroom use.
3) To systematically involve students the opportunity to explore, discover and design what the concept and purpose(s) are through structured activities.

These twelve concepts and accompanying activities were designed to serve as a model for exploring the art of a specific culture

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group. We have dealt with but one or two examples and developed them fully in order to suggest the format and procedure which can be used when looking at the purpose behind any art form. In conducting our research on the visual arts of these culture groups, we have focused upon those subjects which were made with some concern for line, shape, color, pattern, texture, space and light. These are the basic elements of our visual world which may be used for a variety of purposes. It is this variety which forms the basis for the debates about what should be considered "fine art", "popular art", "mass art", "folk art", "expressive art", "formalist art", and so forth. It is the intent of this project to provide information on how this concern for visual elements has served a variety of purposes in various cultures.

We wish to stress that the concepts included in this section are limited. We have attempted in our research to rely on a more comprehensive body of information than past authors have turned to and to check visual, verbal and written information against one another for consistency. However, we clearly acknowledge that we confined ourselves to visual, verbal (quotes), and written information printed in books. Given that this information is, obviously, the result of a prior selection process, the concepts presented here are also limited. Gathering direct visual information, verbal statements through interviews and written information in the languages of the cultural groups, are activities which we hope will be done in the future and which would certainly enhance the validity [or lack of it] of the concepts presented here. Once again, we remind the reader that the concepts presented in this section are not to be taken as final answers. Our purpose is merely to begin research in these areas, to challenge stereotypical concepts which have been proposed, and to spark reflection on the dominant cultures uncritically accepted definitions of 'art'.

TRADITIONAL

AFRICAN

Concept: Visual elements were used for the purpose of: carving wooden pot lids to create a pictographic language which conveyed messages and personal feelings about a specific situation.

The Woyo people of Cabinda in northwestern Angola and Southwestern Zaire, West Africa, carved wooden pot lids with motifs based on commonly understood proverbs. These motifs conveyed messages to spouses, parents, or children, usually concerning principles of a successful marriage.

Most potlids were exchanged between marriage partners at the communial dining place for men, where wives brought their husbands food in earthernware pots. When a wife was angry, she substituted the usual cover of leaves with a carved pot lid which pictorially described her feelings. A husband could likewise convey his feelings by placing a carved lid on the pot at the end of the meal. By exchanging messages at the communal eating area, the couple's dispute became subject to community recognition, a supplying important means of social pressure to resolve the dispute.

Young women received their initial supply of lids from their mothers and grandmothers along with advice on how to use them (Gerbands 1957:115: McGuire 1981:54). But if an applicable lid was not available for a situation, it could be commissioned. First the complainant consulted the village sage, the nkotikuanda, who was an authority on proverbs and their imagery. His instructions were

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then taken to the local sculptor for the execution of the pot lid. If the pictorial message was too complicated for the recipient to read, he or she could visit the nkotikuanda for a translation (Gerbands 1957: 115: McGuire 1981: 56).

Several proverbs could be represented on each lid and in combination they pictorially spelled out the message. Each proverb was symbolized by one figure or object which immediately brought to mind the appropriate proverb. For example, an ax with a handle symbolized the proverb, "An ax is used to being fitted with a handle, but no so a person." - meaning people must have freedom of choice. (McGuire 1981: 54). The objects (birds, keys, trees, drums, nuts, goats, etc.,) were carved in relief, usually around a center figure or object which was larger and in higher relief. Detail was minimal with each object given only enough detail to be clearly recognizable (i.e. feathers, eyes for a bird; notches on a key). Balance and spacing between objects was important so that sufficient flat, smooth surface remained. Overcrowding was avoided by decreasing size of objects as their number increased. So if only one proverb was depicted the relief carving was placed in the center and was rather large; often a decorative border was added to supply visual interest. If several provers were used, figures were carefully spaced around the outer edges and scaled to compliment the size of the center figure; only a thin carved rim might be added on the outer edge of the pot lid.

TITLE: Carved Lids

LEVEL: High School to adult

EXEMPLARS:

McGuire, Harriet. Woyo Pot Lids, African Arts, Feb. 1980, XIII, 54-57. Plates 1,2,3,4,5,6,7

Willett, Frank. African Art. London: Thomas & Hudson, 1971.

MATERIALS:

Bulsa wood pieces, 1½ in. thick, 7 in. diameter

wood carving tools

newsprint for sketching

OBJECTIVES:

1. Students will be able to define proverb and and be able to offer three examples.
2. Students will recognize a Woyo pot lid and recall that the symbols which appear on them represent Woyo proverbs and are used to convey a message.
3. Students will compile a book of proverbs with their meanings to be used to create pot lid messages and to decipher these messages.
4. Students will demonstrate their understanding of the role of the nkotikuanda, village sage, in Woyo society by selecting a class member(s) to help interpret complicated messages.

5. Students will carve bulsa wood lids which pictorially communicate their personal feelings about an interpersonal conflict situation in their own life.
6. Students will select three to five proverbs which express their personal feelings about the situation.
7. Students will design an object or figure which pictorially represents each proverb.
8. Students will sketch the design for their pot lid and then carve it, considering spacing, size, placement and figure shape.
9. Students will interpret each other's messages.

Introduction to Concept: Questions for Discussion

1. What are proverbs? Can you give several examples? Why might people use proverbs? (to communicate truth simply and symbolically, to draw parallels between situations, to express themselves creatively, etc) Discuss the Woyo's extensive use of proverbs; emphasize the widespread use and understanding of the meaning of these proverbs.)
2. How might you represent the proverb, "The early bird gets the worm" pictorially? Can you think of other proverbs you could tell through pictorial representation?
3. Look at these slides of wooden pot lids (McGuire 1980: 54-57) carved by the Woyo people. Each carved object on these lids symbolizes a proverb. The Woyo people can "read" these pot lids and understand the message by knowing the meaning of each proverb. (Discuss the role of the nkotikuanda in interpreting the messages. See concept).

4. How are the objects and figures arranged on these lids? How are they carved? How much detail is there on each? (See concept)

   Be sure to make it clear that usually each figure or object on a lid represents a different proverb and the message is deciphered by piecing the meaning of each separate proverb into a narrative from which the total meaning of each separate proverb into a narrative from which the total meaning is extracted. In other words proverbs can be combined to produce a different message than any single one conveys.

5. Can you make a list of proverbs which convey meaning to you? List at least ten. Be sure to include their meanings.

   Compile this list into a book and keep it in a central location. Have the students select one person (or a group) to be responsible for organizing this book. This student or group should serve as the nkotikuanda when help is needed to interpret a complicated message.

6. Can you use some of your proverbs to convey a personal message? You will first need to select a situation, involving another person, you have experienced or are still experiencing that makes you angry, sad, confused, etc. and that you want to resolve. (It could concern a fight you have with a good friend or family member or a dispute over the quality of your work with an employer or your teachers, etc.) You will need to think of proverbs you know (or can find) which express some of your feelings about the situation. If you are having a problem with this stage, consult the nkotikuanda for help in

finding proverbs which fit your situation. You must also determine what message you want to convey by combining these proverbs. Once you have done this, you are ready to begin the media process.

PROCEDURES FOR MEDIA ACTIVITY

1. Have students sketch figures or objects which represent each of the proverbs they have chosen.
2. Have students sketch the layout of their lids, emphasize careful placement of figures around a central figure, spacing, size, etc.
3. Have students lightly sketch their layout onto the bulsa wood.
4. Have students carve out the negative space, being careful not to split the wood or to cut themselves.
5. Paint the lid with dark brown paint.
6. Share their lids with the class and see if others can interpret the message.

EVALUATION:

1. Have students chosen proverbs which combine well to convey a personal message about their feelings?
2. Have students considered spacing, placement, size when carving their lid?
3. Have students been able to recognize a Woyo pot lid and explain its purpose in the society?
4. Have students demonstrated an understanding of the role of the nkitikuanda in Woyo society by selecting one of their own class members to play this role? 33

5. Have students interpret each other's messages?

RELATED ACTIVITIES

1. For lower grades, have students select one proverb and depict it on a lid.
2. Use Aesop's Fables instead of proverbs.

TRADITIONAL

AFRICAN

Visual elements were used by the Fon for the purpose of: creating appliques on banners to pictorially represent the sequential history of a ruler's reign.

The Fon court appliques used figures and symbols that pictorially identified a ruler and told a sequential history of the major events during his reign (Vlach 1978; Adams 1980). A ruler was identified by his symbol, usually an animal of great strength (i.e., lion, buffalo, shark, eagle), or by conventional poses (sitting on a stool, wearing a head dress, placed in a prominent postion, larger in size than other figures). The figures and activities depicted in the banners symbolically represented major accomplishments of the ruler, usually victories in war. Emblems of force (i.e., guns, swords, decapitations, captives, predatory animals and birds) dominated these war motifs.

There was typically a large central figure with a cluster of smaller figures scattered in action poses around it. These poses alluded to real events or were symbolic statements about the kind (Adams 1980). The figures were cut from templates cut from paper or cloth which were owned by the court guild of tailors. These templates provided a standardization of elements which was repeated from banner to banner and generation to generation. The human figures, for example, were assembled from a pattern of five parts (arms, lower legs and feet, upper legs and hips, waist to neck,

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head and neck) which could be manipulated like marionettes to achieve a number of poses (Adams 1980). There was minimal detail on the figures (i.e., toes and fingers are stitched in as are eyes and identifying scarification marks on human figures). These marks and a change in the color used for the limbs were the only elements which distinguish Fon warrior from enemy figures. It is clear, however, from the actions and placement which figures were dominate.

The designs were cut from colored cloth, with two or more colors used for each figure, and appliqued onto a cloth background of a contrasting color. Most banners measured ten or fifteen feet in height and when assembled together, displayed a sequential history of the ruler's activities. They were paraded in front of the public at court ceremonies preceding and following annual war efforts in order to emphasize the power of the king. Upon the death of the king, the banners were sewn together to form one large banner which was hung in his burial house along with his other items of authority.

TITLE: Group Appliqued Banner

This activity builds on the Concept: Visual elements were used by the Fon for the purpose of creating appliques on banners to pictorially represent the sequential history of a ruler's reign.

LEVEL: Middle School to adult

TIME: Use as slides or overhead - visual

EXEMPLARS:

Adams, Monni, Fon Appliqued Cloths. African Arts, Feb. 1980. XIII. 28-37. Figures 1, 5, 7, 8.

Vlach, John, The Afro-American Traditions in the Decorative Arts, Cleveland, Ohio. Cleveland Museum of Art, 1978. 49-53. Figures 20, 21, 22a, 23a, plates 45, 46.

MATERIALS:

Fabric scraps in many colors, 5' x 3' squares of cotton, burlap or other fabric, thread, needles, scissors, iron, cardboard, pencils, tracing paper.

OBJECTIVES:

1. Students will create a group appliqued banner depicting historical events during the terms of a community or national leader.
2. Students will decide upon five events to depict from this leader's term of office.
3. Students will design a symbol and/or a figure to represent the leader based on the type of authority s/he exhibited and make templates of it.

4. Students will select color, textures, arrangement, spacing, length of stitches, etc., that best communicate the types of events and the kind of leader.

5. Students will be able to define symbol and give two examples of symbols of authority.

6. Students will be able to identify two authority symbols in an example of a Fon banner and an example of a modern banner.

7. Students will be able to list four uses of banners.

QUESTIONS FOR DISCUSSION:

1. How can visual elements be used to tell us about history? (paintings, posters illustrations in books, flags, etc.).

2. When we look at such representations, what elements help us to determine what is going on? (what the figures are doing, what objects they have, what expressions they display, what symbols are used.)

3. What is a symbol? (Something that represents something else.) What are some symbols of authority? (Crown, whistle, police hat, particular uniform, etc.)

4. What animals symbolize authority or strength? (Lion, elephant, shark, wolf, bear, bull, tiger.)

5. When you look at a slide of a banner(s) from the Fon people of the Republic of Benin (the ancient kingdom of Dahome), what do the visual elements tell you might be going on or be represented here?

6. Do you notice any elements that seem to be symbols? What do you think each might represent?

7. What figures are dominate? What might this mean? How does the artist achieve this dominance for the figure(s)?
8. What activities are going on?
9. How the color, line, etc. used to convey the action?
10. What might be some of the purposes of having banners such as these? Where and when might they be displayed?
11. What message(s) do they convey?
12. Do we have any similar practices of using banners? (for school political rallies, military displays, etc.) Provide slide examples.
13. What purposes do these banners serve? (identify a group, state a theme or purpose, solidify group identity, convey messages, etc.).
14. How are the visual elements similar on such banners? (bold, without fine detail, use of symbols, focused on major element).
15. What technique has been used to attach these symbols to the cloth? Applique stitchery - cutting out forms and stitching them onto plain cloth background.
16. Do you think applique is an art form? Why or why not? (If we consider art the use of visual elements purposefully, surely applique is an art form.

[illegible] our society is applique work generally considered a prestigous art form? Is it in Fon society?

The serving guilds were commissioned only by the kind to produce important court art to produce a visual record of his reign and therefore the art form and the tailors held high status.

18. What are templates? Do you see any use of templates in the Fon examples? See concept.

PROCEDURES FOR MEDIA ACTIVITY

A. Applique Techniques

1. Demonstrate five basic applique stitches and have students try them by stitching scraps of fabric onto 5" x 5" squares.

Running - the simple and most versatile stitch which keeps the fabric flat and provides a small pattern along the edge of the form. Varying length can add variety.

Blind - or hem stitch is hidden and make fabric puff out slightly from the background. Bring the needle through the background fabric, catch only the edge of cloth to be appliqued. The stitch should be hidden in the folded hem of the fabric. The stitches need to be small.

Chain - useful for outlining, filling and padding. Bring thread through cloth and hold the thread down with thumb to make a small loop. Insert needle close to where it came up and bring it out just below. Draw the needle over the loop and do not pull the thread tight.

Cross - a decorative stitch which applies fabric firmly. Sew a row of slanted stitches across folded edge of fabric. At end of line, turn and go back complete the crosses.

Whip - a tight stitch for reinforcing, for clasing seams or for heavy fabric. Thread is brought from behind and bind the edge by moving above applique piece to complete the stitch before coming back up through the appliqued materials. (See attached sketches of stitches)

B. Banner Construction

1. As a class, choose a community or national leader and select five major events to depict from her/his term of service.
2. Design a symbol and/or figure to represent this leader by discussing the type of leadership shown, the nature of events involved, the personality of the individual.
3. Design the shapes to be used for accompanying figures and objects so there will be unit of design. Sketch these designs on cardboard and make templates of the figures and symbols using exacto knives to cut out the shapes. Make several templates for each design so they can be used by different people.
4. Divide into groups of four or five with each group responsible for designing, laying out and stitching one of major events panels.
5. Encourage careful design layout so the symbol or figure for the leader is the focal point around which other figures

revolve. (Have each group show the teacher the lay out before proceeding onto the cutting and stitching.)

6. Choose one or more stitches to applique the fabric shapes onto the 5 x 3 background cloth of contrasting color.
7. Mount banners on hangers or poles to parade them or stitch them together in an accurate historical sequence and display them on a wall.

EVALUATION AND CRITIQUE

1. Have students created a group appliqued banner depicting five historical events during the terms of a community or national leader.
2. Have students designed a symbol and/or figure for the leader based on the type of authority she/he exhibited which they have made into a template?
3. Have students selected color, textures, arrangements, spacing, length of stitches, etc., that best communicate the types of events and the kind of leader.
4. Can students define symbol and give two examples of symbols of authority and two animal symbols of strength or power?
5. Can students identify authority symbols in an example of a Fon banner and an example of a modern banner?
6. Can students list four uses and puroses of banners?

RELATED ACTIVITIES:

Art:

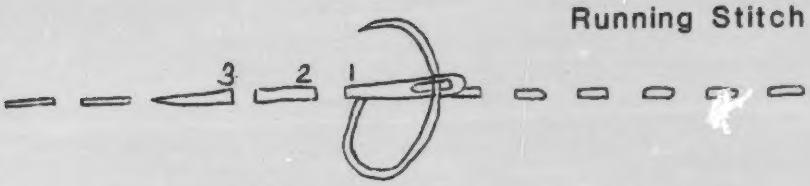
1. Use the template as stencils for stencil printing on fabric. Make into pillows or umbrellas. (The Fon symbols and figures were appliqued on such items and used in the king's palace and homes of important political leaders.

2. Design a banner which depicts important personal events in student's life.

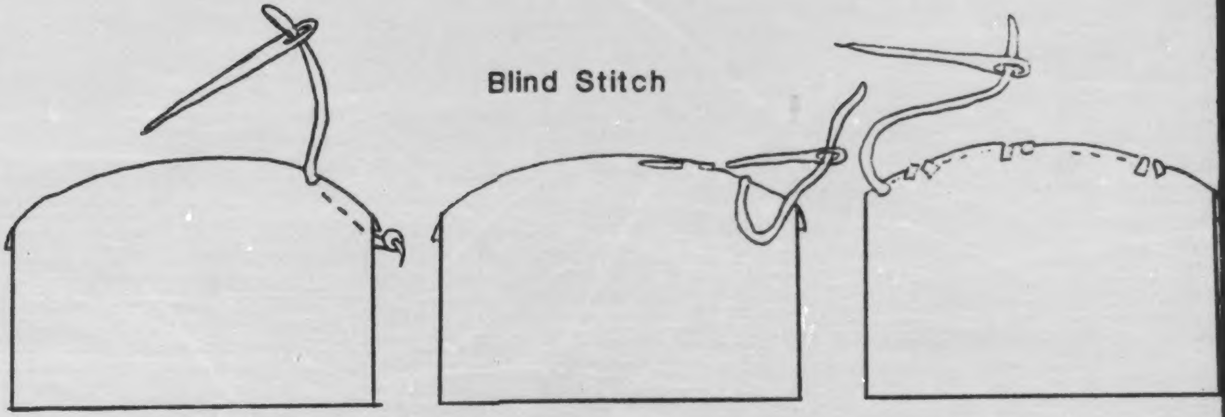
Interdisciplinary

1. Narrate the history of the community leader. Encourage use of metaphors and proverbs to convey the importance of the accomplishments.

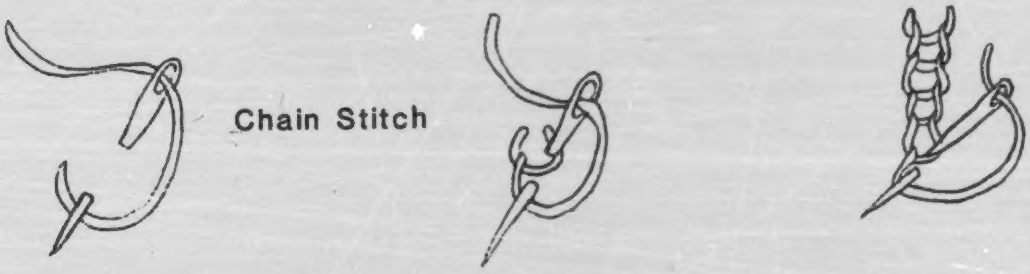
Running Stitch



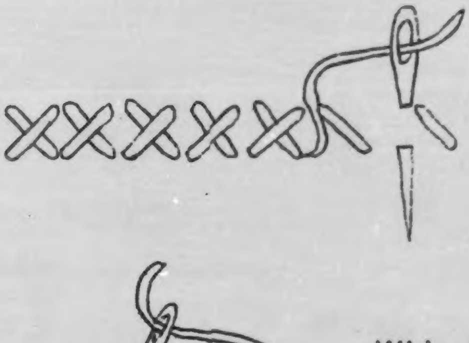
Blind Stitch



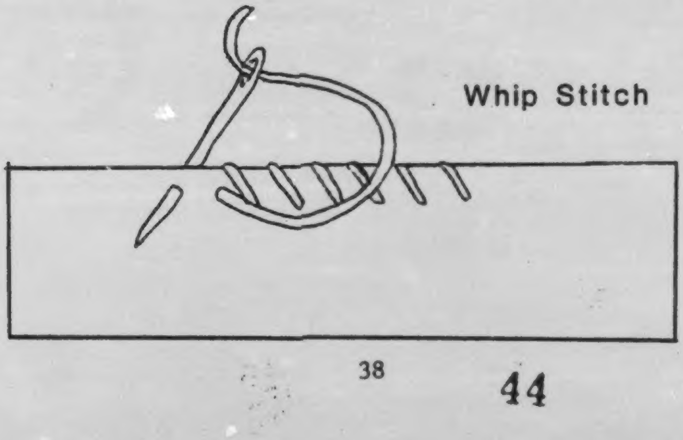
Chain Stitch



Cross Stitch



Whip Stitch



CONTEMPORARY

BLACK AMERICAN

Concept: Visual elements were used by contemporary Black American painters for the purpose of: communicating personal observatons of ethnic social events.

Painter Jacob Lawrence (1918 -) is well known for his many themed series of paintings translating his experiences and observations within the Black community and Black experience in America. His paintings serve not only to document the life of his culture but also to convey his attitudes toward the events and lifestyles he portrays. Lawrence utilizes series in order to express the multiple aspects of a chosen social experience.

Lawrence's interest in art began in his early years and was nurtured through many artistic channels within the Harlem community. The government support of the arts through the WPA Federal Arts Project was an important source of funding for community cultural centers and for bringing Black artists together. He attended art classes under the tutalage of noted Black artist Charles Alston first at Utopia House and the 135th St. Public Library as a pre-adolescent and later at the Harlem Art Workshop where both Alston and Henry Burnnaan taught. The exposure and encouragement Lawrence received from these artists helped expand his artistic techniques and observation skills so that he was able to use his experiences and observations from his many odd jobs to record on canvas fresh documentaries of daily life in Harlem. Even as a young child, Lawrence was interested in recording what he saw around him, first by using cardboard boxes to create three-dimensional interpretations of buildings he saw as he walked the streets, and later by using poster paints and egg tempera to construct such scenes on canvas. This reporting and interpreting has continued throughout Lawrences' career, though it remains only one of the aspects of his varied and complex themes.

By the early 40's Lawrence had developed these early ideas from his youthful training and experiences to complete the thirty paintings in his Harlem series. These are the documentation of his personal experiences and observations of contemporary life in Harlem. He recorded daily activities and occupations of Harlem residents. While reflecting the somber undercurrents of a post-depression Harlem which just moving into the first months of World War II, the paintings teem with energy and movement.

The paintings in this series are based upon Lawrence's personal observations of Harlem life. We learn abut his thoughts and attitudes through these events but even more so we learn about his culture, its uniqueness, its character, its history, its view of itself. While we learn about Black culture and contemporary events of Black american society through Lawrence's eyes and experiences, we do not see Lawrence himself portrayed in his paintings. His figures are Everyman and Everywoman; they are meant to represent the Black American in the broadest sense of the Black experience in America.

Lawrence's figures are created from basic geometric forms. They are flat representational silhouettes, almost like cut-out forms, which have only a minimum of detail so that the figures are not individualized. We are given the essence of form and action through juxtaposition of shapes. The picture plane of activity is in the foreground with minimal background, often of a solid color. There is no shading and edges are sharply defined. There is, however, an illusion of depth and movement which is accomplished by color juxtaposition, exaggerated perspective and unusual angles of vision (Brown 1974:13). Figure placement is important. In the Migration series most of the brown figures which represent Black people, have bowed heads and are towered over by a white figure. The white figure is usually larger and placed above or in front of the smaller brown figures. Most figures are placed in the center plane and movement is usually lateral across the picture plane.

Lawrence uses flat, somber earth tones broken up by patterns of black and white and pure primary colors. He limits his palette to mood setting blues, browns, dark greens, shades of rust which he punctuates with yellow, white, red, and orange on small details (i.e., hats, belts, suspenders, picnic baskets). This juxtaposition creates a "harsh and awkward dissonance" (Brown 1974, p. 13), that heightens the tension and discord of the scene. Flesh is either brown or white, clothes are often black unless there are many figures and then bright dresses randomly placed serve this juxtaposition. There is no molding of form with color.

Lawrence's series achieve a unity of form and rhythm through common palettes and mediums, repetition of motifs and forms, and standard size. While Lawrence's palette has changed little over his painting career, his medium has gone through stages of experimentation. Early in his career, he worked in egg tempera, moved onto poster colors, opaque watercolor, and casein and gouache.

The medium egg tempera allows a build up of color and liminosity that poster paint does not which may explain Lawrence's subsequent turn to opaque watercolors and casein and gouache. (The following studio procedure can be modified, if desired, to substitute egg tempera or casein and gouache for the suggested mediums. For information on these media techniques see the bibliography at the end of the activity, or see list of books included here.

TITLE: Reflecting a Culture Through its Social Events

This activity builds on the Concept: Visual elements are used by contemporary Black American painters for the purpose of: communicating personal observations of social events within their culture.

LEVEL: Middle School to Adult

EXEMPLARS:

Brown, Milton W., Jacob Lawrence, New York: Whitney Museum of American Art, Distributed by Dodd, Mead & Co., 1974.

Fax, Elton C., Seventeen Black Artists, New York: Dodd, Mead & Co., 1971.

Lewis, Samella S., & Ruth G. Waddy. Black Artists on Art, Vol. 2., Los Angeles: Contemporary Craft, Inc., 1971.

Lawrence, Jacob. The Legend of John Brown. Detroit: The Detroit Institute of Arts, 1978.

MATERIALS:

"Planning" paper (newsprint, etc.)
pencil
two 11" x 14" pieces of mat board
one 11" x 14" piece of dull colored construction paper
assorted colors of construction paper
scissors
tempera paint
small, medium and large tempera brushes
water containers
watercolor paint
small, medium and large watercolor brushes
glue

OBJECTIVES:

1. Students will be able to explain what constitutes a culture group.
2. Students will identify what culture groups they belong to and point out some of the values, customs, practices, etc., of the group.
3. Students will be able to analyze Jacob Lawrence's painting for the use of visual elements of color, line, etc.
4. Students will discuss what they learn about Lawrence's culture from his paintings.
5. Students will discuss why Lawrence might have chosen to produce a series rather than just one painting on a topic.
6. Students will produce a series of three 11" x 14" pictures depicting different parts of one general cultural activity which they have observed. The observed activity will involve a cultural group of which each student is a member and be one which includes people doing things.
    a. The first picture will be a cut-out paper portrayal; the second a tempera painting and the third an opaque watercolor painting.
    b. The background will be a solid dull color and the major shapes will also be dull colors with bright colors utilized for details and accents. No shading.
    c. The shapes of the most powerful people and things in the activity will be larger than other shapes.
7. The students will utilize exaggerated perspective, unusual angles of vision and repetition of shapes in the three paintings.

Questions for Discussion

1. What do you think of when you hear the word culture or culture group?

   Sharing the same country of origin
   Sharing the same language or dialect
   Sharing the same memories of the historical past
   Sharing a sense of peoplehood
   Sharing the same religious affiliation
   Sharing the same tribal affiiation
   Sharing the same phenotypical features
   Sharing the same living area (regional)
   Sharing the same kinship patterns
   Sharing the same behaviors and beliefs
   Sharing the same interests or practices such as, members of clubs or organizations (girl scouts, athletic groups, football, swimming)

See Multicultural Education in a Pluralistic Society by Donna Gollnick and Philip Chinn (1983) Mosby Publishing Co. for an excellent discussion of ethnicity and culture.

In other words when we talk about belonging to a culture group, we mean sharing the beliefs and/or lifestyle, behaviors, language, history, value system, customs, and traditions with the members of that group. This group has maintained their identity by practicing these beliefs and behaviors through the family, the church, and in social organizations.

2. What cultural group or groups do you identify with?

Some of us have close ties with out ethnic background either because the practices of our group have been strongly reinforced in our family or community or because our immigration to America has been very recent. If you do not think you have any ethnic identity, you should examine your family history. You will need to find out what country or countries your grand, great, or great-great grandparents came from. Ninety-nine point four percent (99.4%) of Americans are recent immigrants or have ancestors who were immigrants so it is likely you could soon trace your heritage. American Indian groups make up the other point six percent of the American population and, of course, their ancestors were the original inhabitants of the United States. If your heritage is American Indian, you will want to find out as much as possible about your tribal affiliation, the customs, beliefs, and language of your cultural heritage.

We may belong to more than one "culture group," many of which may not be based on our ethnic heritage. Religious groups are often important afilliational institutions. Have students list common practices they share with members of this group if they have a religious affiliation. For example, Mennonite students may share common worship patterns, social views, dress patterns, detailed record keeping of family history, close community living patterns or traditional foods. We talk of the culture of the school, the culture of football players, the culture of actors, or scientists, or political activivists. Members of these groups share many values and/or beliefs, ceremonies, and attitudes. Have students explore what different culture groups they belong to.

3. What are some of the practices, customs, values, attitudes, etc., which you have observed of one of the groups you belong to. List some of these on the board, then have students make their own lists. Use the list of "sharing" from Question 1 for a guide of areas to consider. Have parents, relatives, and friends within the group help with this area if necessary.

Ex. German: Children with distant German background may be unaware of the family practices which have been retained. There may be food or eating patterns which stem from ethnic heritage. Behavior and etiquette may be governed by traditional ethnic patterns. Religious preferences may also be tracable to their German heritage.

4. How can you learn more about your group identity?

   A. Question parents and relatives
   B. Read about history and practices
   C. Observe behavior and social events
   D. Investigate art and music (of group)
   E. Analyze the attitudes and values of group members

5. Choose two or three events, ceremonies or practices which you have experienced as a member of a group you most closely identify with. Be sure you are interested enough in these events to want to paint about them.

Ex. Baptism of a baby; Vietnamese refugees into U.S. transition camps, St. Patricks Day parade; political rally for passage of ERA; Football pep rally/jamboree; etc.

6. Now let us look at Jacob Lawrence's portrayal of events within his cultural community. How do we detect a cultural group here?

What do we learn about his experiences, beliefs, culture from his paintings? (Refer to concept.)

7. How do we learn this? In other words what do the visual elements say to us?
    a. How does Lawrence convey his attitudes and beliefs through color, line, etc.
    b. What colors does he use? Why?
    (Refer to concept)
    c. What forms does he use?
8. Why might have he chosen not to include facial features on many of his human figures? (Refer to concept)
9. Why do you think he chose to create series? For example, why did he paint a series and not just one painting like Picasso's Guernica? Refer to concept (Note that in Guernica Picasso portrays multiple images by incorporating different perspectives.)
10. What is the effect of not including himself in his paintings? (It places him in the observer role, reporting and interpreting what is going on around him.)
11. What conflicts might this observer stance create?

    (The artist is wanting to be part of the culture group he is portraying and yet he wants also to stand outside of it in order to record it. This might result in conflict and even alienation as he sees himself a part of the culture group of his upbringing and heritage and a part of the culture group labeled artists. For example, he finds himself in somewhat the same position as a sportscaster who may also be torn between two culture groups--that of the sportscaster, and that of the players.

PROCEDURES FOR MEDIA ACTIVITY

First Picture

1. Have students roughly sketch out three ideas of depicting different parts of one general cultural event they have observed and have these checked by the instructor? (Discuss dull vs. bright colors, flat shapes, accent, opaque, transparent, exaggerated perspective, angles of vision, repetition of shapes, series, etc.)
2. For the first painting have students choose an 11" x 14" piece of somber color construction paper for the background.
3. Have the students lightly draw on construction paper the largest shapes in their sketch and cut them out? The smaller shapes and details should then be cut out of brighter construction paper. (Remind them that the most powerful shapes should be the largest.)
4. Have the students place the shapes on the construction paper as they appeared in their sketches (exaggerated perspective, unusual angles of vision, shape repetition) and have the results checked by the instructor?
5. Glue the biggest shapes down first and continue with the remaining ones. (Stress a little glue will do you.)

Second Picture

1. For the second sketch students should lightly sketch with pencil, or transfer from newsprint, their drawing onto a piece of 11" x 14" mat board.

2. Using tempera paint, paint the largest shapes and background, first using somber dull colors. Allow to dry before putting in details. There should be no white spaces in the painting. (Remind the students to wash out the brushes when switching colors.)

Third Picture

1. For the third picture student should again lightly sketch drawing onto an 11" x 14" mat board.
2. Starting with the background color and large shapes, apply watercolors in an opaque fashion (build up layers of watercolor until no longer transparent. Again the white of the board should not show through. Paint like a puzzle as detail colors will not show over other ones like they do in tempera paint.

Note: Again stress washing out brushes in between color and drying them on a paper towel so the paint is not too watery.

EVALUATION

1. Did students produce a series of three 11" x 14" pictures of an observed cultural activity that includes people?
2. Did the pictures show three aspects of one activity from a group of which the student is a member?
3. Did the student use dull somber color for the largest shapes with bright ones for accents?
4. Did the students utilize exaggerated perspective, unusual angles, and flat shapes?
5. Is the watercolor opaque?

6. Are the most powerful people and objects in the activity larger than the rest?

TRADITIONAL

BLACK AMERICAN

Concept: Visual elements were used for the purpose of creating: appliqued cloth quilts which represented an individual's beliefs.

The appliqued quilts of Harriet Powers born in 1897 in Athens, Georgia, illustrate Biblical scenes and events in her life to convey her personal beliefs. A pictorial quilt sewn in 1886 illustrates themes from the Biblical creation story. This quilt has eleven panels arranged in horizontal fashion; the panels are filled with human figures, animals, small flowers, and sunbursts. While these panels follow a linear sequence, they are not the same size and are not "read" in the same direction. The first two rows have panels which tell the creation story from left to right while the last row's sequence is "read" from right to left.

By contrast, Powers' 1898 quilt is rigorously ordered with fifteen panels in three rows of five with panel widths matching vertically. The pictorial content is random with ten Biblical scenes which draw from many different sections of the Bible and five scenes depicting local historical events. The quilt illustrates both Powers' recall of important events and her personal beliefs about faith and morality. The local history panels reflect the scope and force of Powers' religious beliefs. These four panels concern unusual environmental phenonomen: a day (May 19, 1790) when the sky was black at noon; a meteor shower on November 13, 1833; a "red light" night; and a frigid night when animals and

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people froze to death where they stood. These panels are testiments to the powerful hand of God who unleases frightening and uncommon forces which only God's power can appease. (Vlach 1979:45) The Biblical scenes depict the God of past events but the local events attest to Powers' fervent belief in God's continued power. Vlach calls this quilt "more than just a Bible quilt; it is a personal statement of religious fervor." (1979, p. 45)

Powers' applique techniques display striking similarities to rican aethetics, suggesting the influence of West African artistic heritage on nineteenth century black artists. (Vlach, 1979, p. 48). Powers' figures show little variation. One basic cut-out figure (with arms bent at the elbow and resting on the hips) appears numerous times with only a long dress used to designate a female and a V-shaped section cut out from the long skirt to represent pants for male figures. Powers used templates to produce this repetition of figures and, like the Fon (see Concept 1), she often varied her patterns by turning a template around so, for example, the extended arm becomes the left rather than the right. Animal figures were usually not varied.

Her human figures are cut from one piece of cloth with practically no distinction of color for costumes or detail. They are simple, direct, and minimal with no anatomical features; faces, feet and hands are not portrayed. These figures are icons, images that capture the essence of the object.

In each panel the human figures usually dominate. They are larger and/or placed in the middle or above other figures. They are cut from one color cloth except for an occasional contrasting color being used for hair. The animal figures are often given eyes and sometimes cut from cloth with a polka-dot or striped design. If the animal is of equal importance in the message (such as the serpent in the Adam and Eve panel), it is larger and more detailed (the serpent is given stripes of contrasting color). Powers usually reserves her color contrasts for the accessory components of the scenes, the sunburst, stars, flowers, ladders, etc. These may have two or three different colors and detailed cut-out patterns.

She uses the entire ground of the panel without attention to perspective or realistic size differential. The size of the figure is determined by its promenience in the message. In the 1898 quilt she has used different color background cloth for the panels, but in the 1883 one the background cloth is of one color and the border between panels provides the only contrast. The borders around panels in the 1898 quilt are thin, dark and polka-dotted with the exception of the last vertical panel which used a different textured, subtly stripped stripe for two panels and no border to divide the third.

TITLE: Personal Quilt Panels

This activity builds on the Concept: Visual elements were sometimes used by Black American quilters for the purpose of creating appliqued cloth quilts which represented an individual's beliefs.

LEVEL: 4th grade to adult

EXEMPLARS: Slide or overheads may be made from these pictoral examples.

Vlach, John. The Afro-American Traditions in the Decorative Arts, 1978. Cleveland, Ohio: Cleveland Museum of Art, Figures 19, 22b, 23, 24, 26, Plates 43; pages 46-54.

MATERIALS:

Fabric scraps in many colors and with polka dots, stripes, and subtle patterns,

10" x 10" squares of cotton

thread of different colors

scissors

iron

cardboard

pencils

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OBJECTIVES:

1. Students will each create a personal quilt panel to depicts an event in her/his school life which represents how she/he feels about school. (school assembly program, punishment in principal's office, play ground (play or fighting), special programs, group activities.)
2. Students will decide on attitude they want to depict and then decide on event (or vice versa).
3. Students will sketch the scene, designing figures and accessory objects.
4. Students will select colors, fabric textures, arrangements and spacing that best convey their feelings about school and the event.
5. Students will design templates for two major figures or objects.
6. Students will be able to demonstrate three applique stitches.
7. Students will be able to define and discuss icon.
8. Students will be able to explain how line, color and arrangement convey their attitude.

Questions for Discussion:

1. What are different activities (mediums) that people use to convey their beliefs?

   (writing, dance, speaking, drama, painting, music, sculpting,

   quilting, potting, carving, stitching)
2. Of these which can best be communicated visually?

   (dance, visual arts of painting, quilting, sculpting, etc.)

3. What visual elements help convey feeling and attitude or beliefs?

   or

   What emotions, attitudes, etc., do these elements convey?

   Color:
   - blue
   - red
   - pastels
   - black

   Form:
   - flat
   - simple
   - complex with much detail

   Line:
   - thin
   - thick
   - straight

   Texture:
   - Rough

   Detail:

   Spacing:
   - size-dominate figures

4. Which of these visual elements does Harriet Powers use to convey her beliefs?
5. What message do these convey to you?
6. How would you describe her figures? (flat, simple, little detail).
7. Why do you think she chooses to add so little detail to her figures?

   She wants them to be symbols, to serve as icons. She doesn't choose to have them be a specific person or animal but to be representative. This way she makes a bigger statement than about the event she is depicting, i.e., human beings have this happen to them, etc.

8. What elements do you see repeated in her panels? Do these elements appear to be identical or is each different? How does she accomplish this identical repeptition?

Templates

9. How does she produce variation from these templates?

(turning around, cutting pieces of fabric, adding eyes)

10. If you have done Fon Appliqued banners, what similarities do you see to the Fon banners?

templates, figures as symbols, little detail, size differential, single color for figures, stitching together to form message, use of commonly understood stories or events, and symbols

9. How does she produce variation from these templates?

(turning around, cutting pieces of fabric, adding eyes)

10. If you have done Fon Appliqued banners, what similarities do you see to the Fon banners?

templates, figures as symbols, little detail, size differential, single color for figures, stitching together to form message, use of commonly understood stories or events, and symbols.

Now let's have each of you create a quilt panel about a school event which will represent your own feelings or beliefs about school.

Procedure

1. Choose your event carefully. It can be an everyday activity

such as students working on a science worksheet in the classroom, or playing at recess, or a special event like an assembly or a fire drill. It should convey how you feel about school, so it can be a pleasant event such as working on a special project you enjoy or an unpleasant event such as a special visit to the vice principal's office for discipline. You will need to have several figures and objects in your scene.

2. Sketch your design for your scene on paper. Try to make your figures serve as icons. Think of spacing, line, color, etc., which will best convey your feelings.
3. Design a template for at least 2 of your figures or objects. Try to use form and line that will help them serve as icons. (See Activity for directions on templates). Cut out the shapes from your selected cloth pieces.
4. Choose one or more stitches to applique shapes onto cloth background. (See Activity for section on Applique Stitching)
5. Stitch figures onto background cloth following your layout.
6. Sew separate panels together to make larger quilt which depicts the differing attitudes and beliefs of your class about school.

EVALUATION & CRITIQUE

1. Have students used Visual elements to convey emotions and feelings toward school events?
2. Have students created figures that are icons?
3. Have students designed templates that can be varied slightly to change position, sex, attitude?

4. Have students been able to explain how visual elements (color, line, form) convey messages? And how they have used these in their own panel?
5. Have students used applique stitches with care and skill?

RELATED ACTIVITIES - ART:

1. Have students create panels which convey their spiritual or political beliefs?
2. Have students create a series of panels depicting memorable events in their lives?

TRADITIONAL

AMERICAN INDIAN

Visual elements were used for the purpose of depicting motion (Lohrmann, 1977:42).

In the Plains Indian buffalo hide paintings (later on muslin and in ledger drawings) as well as the early pictographs (illustrations executed on rock) the motion of the animal was illustrated. It was believed that motion implied the possession of magical powers which could be used for good or evil (Lohrmann, 1977:42).

The animals depicted were not rendered exact. From an intense awareness of the nature of the animal, its movements and its habits, the creator was able to select just those features which best denoted the animal's vitality. A representation was made which conveys the animals essence through exaggeration and distortion of the animals features until they cohere in some significant rhythms and shape (Read, H. from Highwater, 1981: 58).

The pigments used in these early paintings were red and yellow ochers, a brown lignite, and sometimes blues and greens. Some of the earliest surviving painted buffalo hides seem to be done in brown only, with colorless glue sizing (made from boiled buffalo hooves) (Lohrmann, 1977: 43).

Visual evidence of animals in motion can be found in Dockstader: plate 211 and Feder, 1965: plates 30, 31 and 32. Motion in relation to American Indian concepts is discussed in Highwater, 1981: 133-151.

TITLE: Animal Motion

This activity builds on the concept: Visual elements were used for the purpose of depicting motion (Lohrmann, 1977:42).

LEVEL: 4-6

EXEMPLARS:

Dockstader, Frederick J. Indian Art in America. Greenwich, Conn.: N.Y. Graphics Society. Plate 211.

Feder, Norman. American Indian Art. New York: Harry N. Abrams, Inc., 1965, Plates on pp. 30, 31 and 32.

Highwater, Jamake. Song from the Earth. Boston: N.Y. Graphics Society, 1976, Plate on p. 38.

MATERIALS:

Muslin, canvas or oatmill paper; colored chalk, acrylic polyemar emulsion; palettes or paint dishes; assorted brushes and newsprint.

OBJECTIVES:

1. Students will be able to recall Plains Indians illustrated animal motion on hide paintings (later on muslin and in ledger drawings) (Lohrmann, 1977).
2. Students will be able to recall Plains Indians believe that motion implied the possession of magical powers (Lohrmann, 1977).
3. Students will be able to recall Plains Indians did not render the animal exact.

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4. Students will be able to recall the creator of these animal drawings had an intense awareness of the nature of the animal, its movements and its habits (Highwater, 1976).
5. Students will observe a representation was made which conveys the animals essence through exaggeration and distortion of the animals' features until they cohere in some significant rhythms and shape (Read, H. from Highwater, 1981: 58, Visual in Highwater, 1976: 38).
6. Students will recall the color of pigments Plains Indians used in the early hide paintings.

INTRODUCTION TO CONCEPT

1. Discuss Plains Indians did paintings on buffalo hides and later on muslin.
2. Show an example of the hide paintings and point out to the students how the motion of the animal is portrayed (Feder, plates on pp. 30, 31 and 32).
3. Discuss that the creators of these paintings were aware of the nature of the animal, its movements and its habits.
4. Discuss that from this awareness of movement the creator was able to select just those features which best denote the animals vitality (Highwater, plate on p. 38).
5. Show an example of the hide paintings or ledger drawings and point out how the parts have been exaggerated and distorted but come together to capture the essence of the animal (Feder, plates on pp. 30, 31, and 32; Highlander, plate on p. 38).

6. Discuss the early pigments which Plains Indians used; red and yellow ochers, a brown lignite and sometimes green and blues (Lohrmann, 1977).
7. Discuss that in the earliest hide paintings surviving the pigment brown seemed to be the only color used with colorless glue sizing (made from boiled buffalo hooves) (Lohrmann, 1977).

PROCEDURE FOR MEDIA ACTIVITY:

1. Select either muslin, canvas, or oatmill paper to draw and paint on. Also select some newsprint to sketch on.
2. Review the visual examples of hide paintings and ledger drawings and observe the motion of the animal. Notice the eye movements.
3. Imagine an animal or animals of your own selection. Think of the animal in motion.
4. Sketch the animal or animals you have selected in motion.
5. Begin to draw from your best sketches on the muslin, canvas or oatmill paper with the colored chalk.
6. When your drawing is finished, paint over it carefully with the acrylic polyemar emulsion. Paint slowly to prevent smearing. The polyemar will imitate the glue sizing used by the Plains Indians.
7. When you are finished let your project dry at least two hours.

EVALUATION AND CRITIQUE

1. Have the students used visual elements in order show an animal or animal in motion?
2. Have the students considered the combination (exaggeration and distortion) to convey the animals' essence.
3. Have the students related their personal drawings with the visual examples shown?
4. Have the students executed their drawing effectively?
5. Have the students taken care in applying the polyemar?

RELATED ACTIVITIES - ART

1. Design a satchel (par-fleche) or pouch out of canvas or muslin. The students may paint similar designs on the material. Geometric designs were used on the parfleches. (Coe, plates 472, 473, 489 and 505).
2. The students may carve animal effigies out of balsa wood. An excellent example of a horse in motion can be found in Coe, plate 390.

INTERDISCIPLINARY

1. In science the origin of the early pigments used can be discussed. Also the tanning process for the hide.
2. In social studies or history discuss how the horse influenced the lives of Plains Indians. How has the horse influenced other cultures? Example: Persian Wars.

TRADITIONAL

AMERICAN INDIAN

> Visual elements were used by Northwest Coast wood carvers for the purpose of: creating objects indicating family lineage which contained animal symbols based on psychic recall (Highwater 1981: 58).

The Northwest Coast Indians felt a spiritual relationship to certain animals and used symbols of these animals on clothing, houses, utensils, and totem poles. These animal symbols were drived from a process of psychic recall by which the maker referred to a combination of "dream" and "real like" experiences. (The division between "dreams" and "reality" was not as operative as it is in western culture). The resulting animal symbols often portrayed only certain important elements or parts of the animals which were sometimes enlarged for emphasis. For example, a beaver was represented by the larger incisor teeth and a large, usually crosshatched, tail. Parts of the raven, hawk, eagle, crane, heron, killer whale, bear, sea otter, and seal were also used.

Claims to heraldic crest were publicly asserted at potlatches (feasts accompanied by giving away presents). Totem poles displaying personal and clan animal human symbols were erected in recognition of these claims (Coe, 1977).

Visual evidence of animal symbolism can be found in Feder, 1965:

plates 162, 163, 164.

TITLE: Animal Symbolism

This activity builds on the concept: Visual elements were used by the Northwest Coast wood carvers for the purpose of creating objects indicating family lineage which contained animal symbols based on psychic recall (Highwater 1981: 58)

LEVEL: 6-8

EMEMPLARS:

Coe, Ralph T. Sacred Circles. Kansas City, MO: Nelson Gallery of Art -Atkins Museum of Fine Arts, 1977. Figures 245, 352, 125-157.

Dockstader, Frederick J. Indian Art in America. 40-42, Greenwich, Conn.: N.Y. Graphics Society, Figures 82, 87, 94, 103, 112, 127.

Feder, Norman. American Indian Art. New York: Harry N. Abrams, Inc., 1965, 277-282, Figures 33, 34, 38, 162, 163, 171, 177.

MATERIALS: Balsa Wood, Woodcarving tools, wood glue, acrylic paint, palettes, pencils, assorted brushes, visuals of Northwest coast animals and of objects created, and newsprint.

OBJECTIVES:

1. Students will be able to recall that Northwest Coast wood carvers used animal symbolism based on psychic recall (spiritual relationship).
2. Students will be able to state the purpose of animal symbolism on Northwest Coast totem poles.

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3. Students will understand the animal human symbols used in Northwest Coast totem poles were carved in recognition of family claims to heraldic crest (Coe, 1977).
4. Students will understand claims to these crests are asserted at potlatches.
5. Students will be able to use visual elements in a manner that allows for the combination of various animal parts.
6. Students will be able to cite three types of animals that are indigenious to the Northwest Coast area (Coe, 1977).

INTRODUCTION TO CONCEPT:

1. Discuss the Northwest Coast Indians felt a spiritual relationship to certain animals based on psychic recall (Heizer, 1974). Visual example p. 219.

   Related questions

   1. Ask the students to think about dreams they have had and if they experience them as having a relationship to their waking experiences.
   2. Ask students to recall myths or legends that involve animals. (Coe, 1977) pp. 127-127.

2. Discuss heraldic crest (crest indicating status) were publicly asserted at potlatches (feast accompanied by giving away presents). Related questions

   1. What is the meaning status?
   2. What are some ceremonies you can think of where there is eating and giving away of presents.

3. Discuss family lineage was indicated by animal symbolism? Visual example (Dockstader), figure 103.

   Related questions

   1. What do you think is the meaning of symbolism?
   2. Are there articles in your home which you feel relate to your heritage?

4. Discuss why totem poles were erected displaying personal and clan animal symbols.

5. Discuss the animal symbols often portrayed only certain important elements or parts of the animals (i.e.: beaver; teeth and tail, raven; wing, eagle; beak, crane; claw, heron; feather,

bear; claw, sea otter; eyes, killer whale; dorsel fin, seal; head (Dockstader), figure 112 & 117.

6. Discuss the animal parts were sometimes enlarged for emphasis (i.e. a beaver was represented by the larger incisor teeth and a large, usually crosshatched tail). (Feder 1965; figure 163).
7. Show examples of objects where animal symbolism is evident. discuss 1. organic formal development of a theme. 2. accepted traditional limitations of form and pattern. 3. bilateral division. 4. combination of animal parts. 5. enlargement of parts for emphasis.

PROCEDURE FOR MEDIA ACTIVITY

1. Select several animals from the list on board and study the visuals of them.
2. Imagine the sea and forest environment where these animals inhabit and imagine their adaption to this environment (movement and placement of physical parts).
3. Select important elements from these animals and sketch them on newsprint. In these sketches combine elements of animals.
4. Select a block of balsa wood which you feel you can carve to create a miniature totem pole.
5. Study your sketches and think about how you can transfer them into a carving. You may cut your drawing out and trace around the edges to transfer them to the wood.
6. Draw elements you have selected on the balsa wood. Think about the negative space (areas you will carve away).

7. Carve negative space and use wood-carving knife with care in order not to split the balsa or injure yourself.
8. When you are finished carving think about colors you want to use in the painting of the totem pole.
9. Mix your colors on a palette and paint areas when you have a color you feel is appropriate.
10. When you are painting remember the areas you wish to emphasize. Let each area dry before painting another.

EVALUATION AND CRITIQUE

1. Have the students used visual elements in order to symbolize animal parts?
2. Have the students successfully combined animal parts?
3. Have the students used the materials successfully?
4. Have the students connected their experience in carving a minature totem pole with the ideology of the Northwest Coast woodcarver?
5. Have the students discuss their carvings and explain their reasoning for emphasizing elements (individual critique).
6. In the students individual critique have they remembered earlier class discussion and connected the discussion to their project?

RELATED ACTIVITIES - Art

1. Carve a spoon or small bowl from a block of balsa wood. You may carve the utensil using animal parts in the manner described for the totem pole.
2. As a group decorate a blanket using animal symbolism for your designs. If assorted buttons are available, they may be sewn

on the cloth to create the design. Buttons may be collected from old shirts or obtained at second-hand stores. Acrylic paint may be used to create the animal designs, but the Northwest Coast Indians used buttons which were trade goods. You might trade buttons among your classmates. (Visual Examples may be found in Sacred Circles, 1977, figures 391, 352 & 353.)

INTERDISCIPLINARY

1. Discuss other cultures that have used animal family crests. What are other ways cultures symbolize ancestry?
2. Study the Northwest Coast geographical area and ecology. How have these factors influenced the culture. Discuss other North American areas and environmental influences on cultures.

CONTEMPORARY

AMERICAN INDIAN

> Concept: Visual elements are used for the purpose of: creating carved and painted mask and box drums of the Northwest coast, where tribal art has had a vigorous revival during the 1970's (Highwater, 1980: 36).

John Hoover is an Alaskan artist who in the early 1960's began to carve two-dimensional plaques very much in the traditional Northwest coast style.

Hoover said of his art, "The creation of images has become a very serious and important part of my life. A religious aspect has crept slowly to the fore. A closer contact with, and a clearer understanding of Shamanism, a deeper search within my own consciousness, being more aware of nature--all these things are part of the search for fulfillment which eventually resolve in my art form and style. I would hope that these values are passed on to a viewer and that people who associate with my work on a more personal basis are somehow benefited by these good things I feel, and can share in the peace and harmony I derive from creating them." (Hoover from Highwater, 1980: 105-106).

Visual evidence of contemporary American Indian artists creating traditional art can be found in Highwater, 1980: plates on pp. 107-108 and Steltzer, 1980.

TITLE: Contemporary American Indian Artists Creating Traditional Visual Objects

This activity builds on the concept: Visual elements are used for the purpose of creating carved and painted mask and box drums of the Northwest coast, where tribal art has had a vigorous revival during the 1970's (Highwater, 1980: 36).

LEVEL: 9 - 12

EXEMPLARS:

Highwater, Jamake. The Sweet Grass Lives On. New York: Lippincott Crowell Publishers, 1980, Plates on pp. 107-108.

Steltzer, Ulli. Indian Artist at Work. Seattle: University of Washington Press, 1980.

MATERIALS:

Soft pine (large enough to cut mask or plaques from), wood carving tools, acrylic paints, palettes, newsprint and assorted brushes.

OBJECTIVES:

1. Students will understand there are contemporary Indian artists creating traditional objects.

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2. Students will gain knowledge that visual elements are used to create objects which are part of or influenced by Indian religions.
3. Students will understand Indian cultures are dynamic and not static. Contemporary artists are creating visual objects which are traditional yet these objects are not staid (Steltzer, 1980).
4. Students will understand contemporary artists working in the traditional styles desire for traditional cultural values to continue.

INTRODUCTION TO CONCEPT:

1. Show students visual examples of traditional objects created by contemporary Indian artists. (Steltzer, 1980)
2. Discuss how these objects are part of or influenced by Indian religions. Examples: 1) Masks are used in ritual dances. 2) Totem poles are carved to represent family ancestry. 3) Pipes are carved to be used in religious ceremonies.
3. Discuss how Indian cultures are not static. Traditional is not synonymous with static. Cultural values can continue and change within a continuum.
4. Discuss how the desire remains for Indian cultural beliefs to continue. The creation of traditional art objects is one way of passing the cultures on.

PROCEDURE FOR MEDIA ACTIVITIES

1. Read the quote by John Hoover and review the visuals used as examples in the discussion.
2. Select a piece of wood to carve a mask or plaque from.
3. Make some sketches of masks or plaques on the newsprint, combining elements of nature with a central image (this may be in the form of human or animal).
4. Continue to sketch until you are satisfied with your image.
5. Draw the image on the wood.
6. Carve the negative areas out and use the woodcarving tools with care in order not to split the wood or injure yourself.
7. Paint the finished carving. Dilute your paints with water to stain the wood with color. You may select to leave the natural wood.

EVALUATION AND CRITIQUE

1. Have students combined elements from nature with a central image?
2. Have students effectively carved their mask or plaque?
3. Have students considered their color placement?
4. Do the students recall contemporary Indian artists produce traditional visual objects?

5. Do the students understand why these artists feel that it is important to continue to create traditional works?

RELATED ACTIVITIES - ART

1. Two-dimensional drawings or paintings can be executed using the concept of combining elements of nature.
2. Carve animal effigies from plaster or wood.

INTERDISCIPLINARY

1. In psychology (health) discuss the concept of seeking harmony with one's surroundings.
2. In science discuss the ecosystem and relate the concept of harmony with one's surroundings.

CONTEMPORARY

AMERICAN INDIAN

Concept: The artist, Fritz Scholder, uses visual elements from European Post-Impressionist, Expressionism, plus some ingredients of Pop art, and combines them to create a personal and political statement about contemporary American Indians

Scholder broke the visual cliché and the psychological cliché of the American Indian. The romantic "noble savage" stereotype portrayed by the non-Indian artists and Indian artists could not be tolerated by Scholder. Scholder made use of Post-Impressionist and Expressionist brush work and non-naturalist colors (Bacon, Gauguin, Van Gogh, and Matisse) to break the Indian stereotype. Scholder perceives the unexpected and the anachronistic tension in the life of the contemporary American Indian. He illustrates the conflicts which often exist between the traditional way of life and contemporary American society (Adams, 1975: 13, 18, and 19).

Visual evidence of Fritz Scholder's paintings and lithographs can be found in Highwater, 1980: plates on pp. 175, 176 and 177 and Adams, 1975.

TITLE: Contemporary American Indian Conflicts Portrayed in Art

This activity builds on the concept: The artist, Fritz Scholder, uses visual elements from European Post-Impressionist, Expressionism, plus some ingredients from Pop art, and combines them to create a personal and political statement about the contemporary American Indian.

LEVEL 9 - 12

EXAMPLARS:

Adams, C. Fritz Scholder Lithographs, Boston: N.Y. Graphics Society, 1975, plates on pp. 82, 90, and 97.

Highwater, J. The Sweet Grass Lives On, New York: Lippincott Crowell Publishers, 1980, plates on pp. 175, 176, and 177.

Rewald, Post Impressionism From Van Gogh to Gauguin, Boston: N.Y. Graphics Society, 1956.

MATERIALS:

Poster board or canvas board, acrylic paints, palettes, pencils, assorted brushes, and newsprint.

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OJBECTIVES:

1. Students will gain knowledge of what a visual cliché is.
2. Students will gain knowledge about stereotyping of cultures.
3. Students will become familiar with some of the artists from the Post-Impressionist, Expressionist and Pop art movements.
4. Students will gain knowledge of how artists may influence each other.
5. Students will understand there are conflicts between traditional Indian cultures and contemporary American society.

INTRODUCTION TO CONCEPT

1. Discuss how the Post-Impressionist and Expressionist artists gave form to a personal view through the use of the medium. Discuss the non-realistic colors used by the artists Van Gogh, Gauguin and Matisse (Rewald, 1956 and Adams, 1975).
2. Discuss the coloristic distortions, visible brush strokes, deliberately crude or unfinished passages used by the Post-Impressionist, Expressionist, and Fritz Scholder (Rewald, 1956 and Adams, 1975).
3. Discuss some of the conflicts which the American Indian may experience between traditional cultures and con-

temporary American society. How has Fritz Scholder portrayed these conflicts? (Adams, 1975 and Highwater, 1980, plates on pp. 175, 1976 and 177).

4. Discuss the term visual cliché. How can visual cliché affect the viewer psychologically?
5. Discuss how Scholder breaks away from the representation of the "noble savage." What is meant by the term "noble savage"?

PROCEDURE FOR MEDIA ACTIVITY

1. Review all the visuals used as examples in the discussion.
2. Select either a poster board or a canvas board.
3. Recall conflicts you personally experience with contemporary American society.
4. Sketch yourself confronting these conflicts. In this process think of who you feel you are and some of the conflict you might feel in expressing yourself daily.
5. Select an image from your sketches which you feel best illustrates conflicts you experience.
6. Illustrate this image by first sketching it on the canvas board or poster board.
7. Paint the image you have sketched. Remember the colors used by Fritz Scholder and the other artists. Consider the impact you desire from your palette (color selection).

EVALUATION AND CRITIQUE

1. Have the students successfully illustrated their conflict/ conflicts?
2. Have the students applied their paint effectively?
3. Have the students considered their color selections and how they may affect the viewer?
4. Have the students illustrated in their paintings an understanding of the techniques used by Fritz Scholder and the other artists used for examples?

RELATED ACTIVITIES - ART

1. Illustrate the same concepts through a linoleum block print.
2. Study the art historical periods of Post-Impressionism, Expressionism and Pop art more thoroughly. Discuss the conflicts the artists of these periods were experiencing and expressing.

INTERDISCIPLINARY

1. In psychology (health) a discussion of personal adaption to society can be discussed. How do these conflicts affect individuals?
2. In Social Studies other cultural group conflicts can be discussed.

MEXICAN / MEXICAN AMERICAN

Concept: Visual elements were used by the Aztecs for the purpose of: creating a calendar stone, with religious symbols and units of time carved in bas-relief.

Aztec religions and cosmology primarily pertained to deities and cycles of time. The Aztecs and other people of Central Mexico believed four previous worlds of "suns" had existed before their world, the fifth sun. The Aztec calendar stone, with religious symbols and units of time carved in bas-relief depicted the four suns (wind, tiger, rain, and water) around the center-the fifth sun. They believed the fifth sun would be destroyed by a series of earthquakes at the end of a particular calendar cycle, the 52 year cycle. The belief that the fifth sun would be destroyed, reflected the cyclical thought of Meso-Americans, that disaster and favorable times came at regular intervals.

Visual evidence of the Aztec Calendar stone may be found in Adams, 1977 and Fernandez, 1966, Plate 24.

TITLE: Aztec Calendar Stone

This activity builds on the concept: Visual elements were used by the Aztecs to create a calendar stone, with religious symbols and units of time carved in bas-relief.

LEVEL: 6 - 9 EXEMPLARS:

Adams, Richard E. Prehistoric Mesoamerica. Boston: Little Brown, 1977.

Fernandez, Mexican Art, London: Spring Books, 1965, plate 24.

MATERIALS:

Paper carton lids, plaster of Paris, carving tools, acrylic paint, assorted brushes, pencils, newsprint and mixing pans.

OBJECTIVES:

1. Students will be able to recall that Aztec religion and cosmology primarily pertained to deities and cycles of time.
2. Students will be able to recall that Aztecs and other people of Central Mexico believed four previous worlds of "suns" had existed before their world, the fifth sun.
3. Students will be able to recall that the Aztec calendar stone, with religious symbols and units of time carved in bas-relief depicts the four suns (wind, tiger, rain and water) around the center--the fifth sun.
4. Students will understand bas-relief is carving the negative space, bas means raised.
5. Students will be able to recall that the Aztecs believed the fifth sun would be destroyed by a series of earthquakes.

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6. Students will understand that the Aztec belief of the impending destruction of the fifth sun reflected the cyclical thought of Meso-Americans.
7. Students will carve a bas-relief calendar stone based on their own interpretations.

INTRODUCTION TO CONCEPT

1. Show visual examples of the Aztec calendar stone.
2. Discuss the Aztec religious ideology.
    a. Four previous worlds of "suns" had existed.
    b. Aztecs believed they were living in the fifth sun.
    c. Four suns--wind, tiger, rain and water.
    d. The fifth Sun would be destroyed by a series of earthquakes.
3. Discuss how this ideology was portrayed in the Aztec calendar stone.
4. Discuss how the Aztec belief that the fifth sun would be destroyed, reflected the cyclical thought of Meso-Americans, that disaster and favorable times came at regular intervals.

PROCEDURE FOR MEDIA ACTIVITY

1. Briefly write down your interpretation of the earth's cycles.
2. Make a plaster cast in the paper carton lid, let it dry.

3. Sketch out visual illustrations for your verbal interpretations.
4. Sketch your visual interpretations on the plaster cast using the circular format (earth's cycles).
5. Carve out the negative space.
6. Paint the raised areas.

EVALUATION AND CRITIQUE

1. Have the students thought out the earth's cycles creatively?
2. Have the students carved visual examples of their interpretations effectively?
3. Have the students considered their color placement?
4. Do the students recall the Aztec ideology discussed?

RELATED ACTIVITIES - ART

1. Students may carve a circular calendar in linoleum blocks and make prints of their image.
2. Students may do a group mural using a circular format depicting important events of the class year.

INTERDISCIPLINARY

1. Students may research other cultures' calendars.
    a. Chinese calendar
    b. Roman calendar
    c. Chippewa (Ojibwa) calendar (American Indian)
2. Students may read Michner's Centennial

TRADITIONAL

MEXICAN

Concept: Visual elements were used by the Teotihuacan Empire (200 B.C. -640 A.D.) for the purpose of: creating geometric, stylistic, and polychromatic religious murals.

The Teotihuacan murals developed themes which were reflective of religious beliefs. In the earliest phases of the empire, religion was strongly animalistic but later shifted to humanized deities and finally glorified humans, often warriors and rulers, who were eventually identified with the supernatural. Teotihuacan religious worship was highly liturgical (rites prescribed for public worship). Murals painted on religious structures, the interior walls of city buildings, and in elite dwellings emphasized specific religious doctrine and served as a visual expression of liturgy.

These murals fell into five thematic clusters each developing an aspect of Teotihuacan belief system. For example, the theme of the Afterworld of the Raingod which was based on the promise of an afterlife, often depicted the Raingod, Tlaloc as a waterspout spewing people into paradise. Another cluster theme built around the elements rain, ground water, lightning and fire. Here the jaguar served as a symbol of the underworld. He was often shown blowing shell trumpets that drip water and produce thunderous sounds.

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The style of the murals was usually geometric and stylistic and the color chromatic. In later phases of the empire, there was a trend to reduce color to red tones.

Visual evidence of Teotihuacan murals can be found in Adams, 1977 and Fernandez, 1966: Plates 22 and 23.

TITLE: Pre-Columbian Religious Murals (Teotihuacan)

This activity builds on the concept: Visual elements were used by the Teotihuacan Empire (200 B.C. - 650 A.D.) for the purpose of creating geometric, stylistic and polychromatic religious murals.

LEVEL: 6 - 9, 10 - 12

EXEMPLARS:

Adams, Richard E. Prehistoric Mesoamerica. Boston: Little Brown, 1977.

Fernandez, Mexican Art, London: Spring Books, 1965, Plates 22 and 23.

MATERIALS:

Large role of paper, tempra paint, pencils, newsprint, assorted brushes and mixing pans.

OJBECTIVES:

1. Students will be able to recall the Teotihuacan Empire (200 B.C. - 650 A.D.) painted geometric, stylistic and polychromatic religious murals.
2. Students will be able to recall Teotihuacan mural subject representations had several phases in their development.
3. Students will understand liturgical worship includes public rites.
4. Students will be able to recall Teotihuacan murals were painted on religious structures, the interior walls of city buildings, and in elite dwellings.
5. Students will be able to recall Teotihuacan murals fell into five thematic clusters each developing an aspect of Teotihuacan belief system.

6. Students will be able to recall the Raingod theme and how visual elements were used to represent this theme.
7. Students will design a mural which has followed Teotihuacan style.

INTRODUCTION TO CONCEPT:

1. Show visual examples of Teotihuacan murals.
2. Discuss the religious beliefs, as explained in the concept, of the Teotihuacan Empire.
3. Discuss the geometric stylistic approach in the murals.
4. Allow for class discussion of the visual examples.
5. Explain to the students polychromatic means using a variety of colors.

PROCEDURE FOR MEDIA ACTIVITY:

1. As a group draw a mural with a similar thematic approach as the Teotihuacan murals discussed.
2. Study the visual examples closely in order to allow for reproduction.
3. Select colors. A polychromatic choice or red tones may be used.
4. Paint the mural.

EVALUATION AND CRITIQUE:

1. Did the students use a similar thematic approach as the Teotihuacan murals illustrated?
    a. Geometric representation
    b. Repetition of shapes
    c. Either polychromatic colors or red tones used
2. Did the students work together well as a group?

3. Did the students draw and paint the mural effectively?
4. Have the students understood the ideology of the Teotihuacan murals?

RELATED ACTIVITIES - ART

1. Have students study murals from other cultures. What are the similarities/differences as compared to Teotihuacan murals. From this comparison students will write a report.
    a. Early Christian murals
    b. Greco-Roman murals
    c. Mexican murals - 1920-1930's
2. Have students design a mural illustrating their daily lives.

INTERDISCIPLINARY

1. Have the students research the Teotihuacan culture and write a historical report.
2. Have students study the geometric composition of Teotihuacan murals. In math class research the mathematical knowledge the Teotihuacan Empire held.

MEXICAN AMERICAN

Concept: Visual elements are used for the purpose of: creating motifs (in oil paintings) which reflect a cyclical view of the world.

Mexican Americans have a plural heritage: pre-Columbian, three centuries of Spanish rule, and a century and a half of American rule. The artists, individuals or groups, are all in their own way creating works that define their Mexican American identity.

In a painting titled "Jesus in the Round," San Antonio artist Ray Chavez has a circular motif which has been divided into four parts. In each of the four quadrants are manifestations of the earth, sky and celestial bodies. The quadrants are separated by the Latin cross. The passage of time is indicated in various aspects of each quadrant. The circular motif and four-part division appears to relate to the Aztec religion and cosmology that primarily pertained to deities and the cycles of time as indicated by the Aztec calendar stone. This circular motif and the Latin cross indicate Chavez' use of both pre-Columbian and Spanish resources.

Visual evidence of Ray Chavez' paintings can be found in Quinarte, 1973: 109.

Visual evidence of the Aztec calendar can be found in Fernandez, 1966: Plate 24.

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TITLE: Cyclical Representations

This activity builds on the concept: Visual elements are used for the purpose of creating motifs (in oil paintings, etc.) which reflect a cyclical view of the world.

LEVEL: 10 - 12 EXEMPLARS:

Quirarte, Mexican American Artist, Austin: University of Texas, 1973, Plates on p. 109.

Fernandez, Mexican Art, London: Spring Books, 1965, Plate 24.

MATERIALS:

Poster board or canvas board, acrylic paints, palettes, pencils, assorted brushes and newsprint.

OBJECTIVES:

1. Students will be able to recall the Mexican-American has a plural heritage: pre-Columbian, three centuries of Spanish rule, and a century and a half of American rule.
2. Students will recall that some Mexican-American artists reflect their plural heritage in their works.
3. Students will recall the cyclical motif was used by the Aztec culture.
4. Students will understand what the term cyclical means.

INTRODUCTION TO CONCEPT:

1. Discuss the pluralistic heritage of the Mexican-American.
2. Discuss how some Mexican-American artists reflect this plural heritage in their works.
3. Show the visual of Ray Chavez' painting.

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4. Discuss the term cyclical. Explain that the Aztecs' religion and cosmology primarily pertained to deities and the cycles of time as indicated by the Aztec calendar stone.
5. Discuss how the artist Ray Chavez has combined both his pre-Columbian heritage and his European heritage in his painting, "Jesus in the Round."

PROCEDURE FOR MEDIA ACTIVITY:

1. Select either a poster board or a canvas board.
2. Recall what is meant by cyclical representation. Remember the revolution of the earth. Recall the affect this rotation has on the earth's seasons.
3. Sketch out your interpretation of this revolution. Illustrate this interpretation in a circular motif.
4. Execute a painting taken from the sketch.
5. Remember the affect color selection will have on the viewer.

EVALUATION AND CRITIQUE:

1. Have the students successfully illustrated the cyclical concept?
2. Did the students successfully combine elements in the painting within a circular format?
3. Do the students recall the basis of the circular motif in contemporary Mexican-American paintings?
4. Have the students considered their use of color?

5. Can the students explain the affect their selection of color will have on the viewer?

RELATED ACTIVITIES - ART

1. Pour a circular plaster cast (a lid to a paper carton may be used). Carve a calendar and illustrate the four seasons in this carving.
2. As a group activity paint a circular mural illustrating the seasons.

INTERDISCIPLINARY

1. In science discuss the affect the earth's rotation has. Discuss how this theory has been interpreted in other cultures.
2. In social studies discuss how the climate in areas has affected cultural groups. What relation does the climate have to the earth's rotation?

MEXICAN AMERICAN

Concept: Artist Michael Ponce de Leon uses visual elements for the purpose of combining insights gained from sculpture, paintings, cinematography, and music.

Ponce de Leon is well known for his relief prints made with specially designed presses. He creates bas-reliefs with special paper and a press that applies ten thousand pounds of pressure per square inch. He explains his approach by saying, "I bring into my work all the insights gained from sculpture, paintings, cinematography, and music, and, by combining their resources and wedding these traditionally separated media through a single image."

Visual evidence of Ponce de Leon prints can be found in Quirate, 1973: Plates on pp. 63 64, 65, 66, and 71.

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TITLE: Interpreting "The Arts" Visually

This activity builds on the concept: Artist Ponce de Leon uses visual elements for the purpose of combining insights gained from sculpture, paintings, cinematography, and music.

LEVEL 9-12

EXEMPLARS:

Quirate, Mexican American Artist, 1973: University of Texas, 1973, Plates on pp. 63, 64, 65, 66, and 71.

MATERIALS:

Press, assorted papers, printing ink, paper, nickle plates, and etching chemicals.

OBJECTIVES:

1. Students will understand there are contemporary Mexican American artists who are exploring a number of expressive techniques.
2. Students will be able to visually combine elements from "the arts".
3. Students will be able to define the term bas-relief.
4. Students will learn the process of printing from a nickle plate.

INTRODUCTION TO CONCEPT:

1. Show students visual examples of Ponce de Leon's work (Quirate: 63, 64, 65, 66, and 71).
2. Point out to the students how Ponce de Leon has visually translated music sculpture, paintings, and cinematography.

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3. Select a movie and a musical arrangement the students are familiar with and discuss both and how these selections might be interpreted visually.
4. Illustrate examples of how musical notes and the combination of sounds may be visually interpreted.
5. Discuss the relationships of sound and colors.

PROCEDURE FOR MEDIA ACTIVITY

1. Have the student select the size plate they desire (an additional lesson should be spent on the process of printing from a nickle plate).
2. Have the students discuss the selected movie in groups.
3. Play the selected musical arrangement as the students are working.
4. Have the students sketch their personal interpretation of the selected movie and musical arrangement.
5. Have the students prepare their plate for printing using the sketches they have drawn.
6. Students may combine various assorted papers in a collage for their printing surface.
7. Run the plate through the press the number of times necessary for color arrangement.

EVALUATION AND CRITIQUE

1. Do the students recall Ponce de Leon's techniques.
2. Have the students successfully interpreted the movie visually?
3. Have the students successfully interpreted the musical arrangement visually?

4. Have the students combined these elements successfully in their print.
5. Did the students consider the arrangement of their paper in their collage?

RELATED ACTIVITIES - ART

1. Have the students select a sculpture and a painting by a known artist and make their own personal visual interpretation of the pieces?
2. Have the students select musical arrangements which they feel can be interpreted through color selection? Have the students execute a painting of this color arrangement?

INTERDISCIPLINARY:

1. In music class students may select a painting or sculpture to interpret through a musical arrangement.
2. In music class students can experiment with translated various line qualities into sounds.

Review of Art Texts

Introduction

The following review of texts used in the training of art teachers reveals that discussions of the definitions and functions that art has had in various cultures has been sorely neglected. Questions such as: Do all cultures have a word for art? What are the criteria for labeling objects as art? Do these objects function in other ways besides as art objects? Are certain people labeled as artists? What is their role in society? and how does the artist's role interact with other societal roles? have not been addressed in a substantive fashion. Although the art objects of various cultures are often mentioned, these texts do not explore the ways in which various cultural groups have defined art or the role that such objects have played in these societies. Instead, objects and process from other cultures are examined in terms of Western European definitions of art. Furthermore, even these Western European definitions of art are not examined in terms of how they might be debated in the elementary or secondary art classroom. Prospective teachers are not provided with information on how to lead students in discussion of the question "What is art?"

Discussions of the question "What is art?" are of particular importance to the study of other culture. If the goal of multicultural art education is to increase students' understanding of other cultures, then we must go beyond an unquestioned application of Western European terms. We should no more think of characterizing products and processes from other cultures solely in terms of Western Europe definitions of art than we would think of characterizing spiritual rituals solely in terms of Protestant definitions

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of religion. Assuming such similarities will only blind us to the uniqueness of other cultures and promote assimilation rather than pluralism.

The following texts have been selected because of their wide usage in elementary and secondary art education methods courses. Clearly, there are texts which we would have not covered and we hope that the reader will apply our system of analysis to the text which he or she is using.

A Review of the Multicultural Content of Selected Art Education Teacher-Trainer Texts

In an attempt to assess the degree to which a multicultural perspective is utilized in art education methods courses, eight textbooks, chosen by twenty randomly selected university art educators as representative of those most widely utilized in such courses, were reviewed. The texts were reviewed in terms of ten general categories with specific information relevant to these categories recorded in quotation form. The ten areas which provided the focus for the review were: definitions of art; student characteristics; teacher characteristics; teaching methods; lesson objectives; media techniques; historical/anthropological information; terminology; illustrations; and references.

DEFINITIONS OF ART

The first category consisted of reviewing the extent to which the texts included references to international and/or multicultural (U.S.) definitions of art. On a superficial level this would include stating that art education should communicate to students the definitions or philosophies of art (or absence of such) proposed by various cultural groups. A more substantive treatment would extend to providing examples of these definitions or philosophies of art (or absence of such) proposed by various cultural groups. A more substantive treatment would extend to providing examples of these definitions and philosophies and analyzing the potential conflicts created when they come into contact with mainstream definitions.* Analysis of the various art movements (e.g.

pop art, conceptual art, etc.) and how they have affected and been affected by various definitions is also appropriate. However, it should be recognized that such movements may be 'variations on a theme' rather than definitions developed by a group with distinct institutions, beliefs and social norms and that a myriad of art definitions and philosophies will be excluded by solely concentrating on those of such art movements.

In order to delineate both those texts which included international definitions of art and those which included an analysis of the various definitions existent in the United States, the general category of definitions was subdivided into 'international' and 'multicultural.' This is not to imply that other nations do not also have various within nation cultures. The categories were merely a way of accessing the extent to which the texts covered the various definitions and conflicts regarding those definitions within the United States in addition to the extent to which they covered international definitions and conflicts.

STUDENT CHARACTERISTICS

The second category of student characteristics referred to the inclusion of a multicultural perspective on developmental stages, psychological instruments used to assess art ability, and so forth. For example, when discussing the Draw-a-Person-Test, was the potential influence of cultural background included as a variable?

*The term 'mainstream' refers to those definitions and art works which comprise the bulk of general art history texts.

This research and review was conducted by Ann L. Sherman, Assistant Professor, Department of Art, Music and Music Therapy, University of Kansas, School of Education.

TEACHER CHARACTERISTICS

The category of teacher characteristics involved looking at such issues as cultural role models, examination of teacher bias, and possible relationships between teacher background and student outcome. Teaching methods referred to whether or not cultural variables were considered in discussions of method selection. Lesson objectives included analyzing whether or not the goals or objectives for specific instructional units specified multicultural concepts. Media techniques referred to the use of multicultural studio techniques.

Historical/Anthropological Information

The category of historical/anthropological information referred to the amount of information on the history of various cultural art forms and the social-economic functions of these art forms in the life of cultural groups. These latter three categories (lesson objectives, media techniques and historical/ anthropological information) were further subdivided into the categories of 'separated' and 'integrated' in order to delineate whether information in these three categories was separated into distinct chapters in the text include historical/ anthropological information on Native American oil painting in a general discussion of oil painting or was this information separated into a special chapter on Native American art?

Terminology

Terminology referred to the use of non-stereotypical and unbiased language in terms of gender, age, and race as well as avoidance of demeaning terms such as 'hut' when refering to houses.

Figure 1

Multicultural Content Rating of Art Education Teacher Trainer Texts

Code:

1. no evidence of multicultural perspective
2. minimal evidence (fair)
3. adequate coverage (good)
4. indepth coverage (excellent)

N/A not applicable

Text Title, Author and Publication date	Definitions of art		Student characteristics	Teacher characteristics	Teaching Methods	Lesson Objective		Media Techniques		Historical/ Anthropological		Terminology	Illustrations	References	Overall rating
	International	Multicultural (U.S.)				separate	integrated	separate	integrated	separate	integrated				
Educating artistic vision, Eisner, 1972	2	1	2	1	1	N/A	N/A	N/A	N/A	N/A	N/A	1	2	2	15
Meaning in children's art, Mattil & Marzan, 1981	1	1	1.5	1	1	2	2	2	1	1	1	2	2	2	1.46
Children and their art, Gaitskell & Hurwitz, 1970	1	1	2	1	1	1	1	1	1	1	1	1	1	1	1.1
Approaches to art in education, Chapman, 1978	2.5	2.5	2.5	1	1	2	2	1	1	2	2	3	3	2	2
Creative and mental growth, 5th ed. Lowenfeld & Brittain, 1970	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
Becoming human through art, Feldman, 1970	2.5	1	1	1	1	1	2	1	1	1	2	1	3	2	1.5
Emphasis: art, 2nd ed. Wachowiak & Ramsay, 1971	1	1	1	1	1	1	2	1	1	1	1	1	2	2	1.2
Art, culture and environment, McFee & Degge, 1977	2.5	2	4	2	2	2	2	1	1	2	2	3	3	3	2.25

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The category of illustrations involved the extent to which the pictorial examples reproduced in the text were drawn from a wide range of cultures. References encompassed the degree to which multicultural sources were included in the suggested books, articles, slides, films and so forth.

The results of the review are summarized in Table 1. As one can see, none of the reviewed texts received an overall rating of 'adequate' or 'indepth'. The texts by Chapman, Feldman, and McFee and Degge received such ratings in some areas but fell short in others. In general, the results indicate that these texts are not adequately transmitting a multicultural perspective to prospective art teachers or teacher trainers. Specific reviews of the texts strengths and weaknesses are covered in the following pages. It is hoped that these specific analyses will provide the reader with a concrete sense of where in these texts additional multicultural information is needed and what issues must be considered.

Educating Artistic Vision* (1972)

Definitions of Art

In the chapter on "Why Teach Art" Eisner delineates two types of justifications or rationales--the contextualist and essentialist. "Contextualist justifications argue the role of art education by first determining the needs of the child, the community or the nation . . . Essentialist justifications argue the place of art in the schools by analyzing the specific and unique character of art itself and by pointing out that it has unique contributions to make and should not be subverted to other ends" (1972, p. 8). He further divides contextualist justifications into those which stress: 1) careers; 2) therapy; 3) creative thinking; 4) understanding of academic subjects, and; 5) physiology. Although understanding culture is not specifically included in this list of contextualist justifications, Eisner does include furthering racial pride by emphasizing "the art of the Benin, of the Ibo and of other African peoples as well as the art of Black Americans", as an example of a contextualist justification (1972, p. 2). A multicultural perspective is not, however, only relevant to contextualist's justifications. It is also of importance to the essentialist's discussions of the definitions of art. Eisner does not take this into consideration and cites only Dewey, Langer, Tolstoy, Plato, Read and others connected to mainstream definitions. There is no mention of various cross-cultural definitions of art or of the conflicts created when non-mainstream definitions come into contact with mainstream ones.

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*Note: It must be stressed that this text, as well as a number of others reviewed, are over ten years old. The point of this review is not to criticize the authors but to provide a contemporary, multicultural review.

Student Characteristics

In terms of student characterisistics, Chapter Four on "How Artistic Learning Occurs" includes no references to multicultural variables. However, Chapter Five, "Empirical Studies of Artistic Learning," does discuss some of these variables. As one of the "empirical generalizations concerning children's artistic development," Eisner states that "children living in different cultures create visual forms having remarkable degrees of similarity, especially at the preschool level" (p. 122). Yet, he does not cite research which confirms or discusses this generalization.

Eisner again refers to cultural variables when describing his study on "disadvantaged" and "advantaged" children. He illustrates the study with a diagram where the horizontal axis refers to socioeconomic level and the vertical axis to developmental level (p. 60). He goes on to speak of the horizontal (socioeconomic) axis in terms of cultural differences.

> "Children differ not only with respect to developmental level, they differ with respect to the cultural background in which they live and which affects their view of the world. Hence the horizontal axis is a continuum representing cultural differences" (p. 61).

Although there may be some relationship between socioeconomic level and culture, an explanation of this equivocation is needed. This study is further discussed in "The Developmental Drawing Characteristics of Advantaged and Disadvantaged Children". Here the roots of the difficulty become clear. Eisner states his major motive for the study was to test which environment (that of the ghetto or that of the suburbs) has a positive effect on student's drawing ability. He defines the ghetto environment as one which is visually rich, complex and pulsating and suburbia as well-manicured, neat and quiet. Yet, it appears that he chose subjects for his study not on the basis of these factors but on the basis of income level.

Eisner's hypothesis that ghetto children "might be more advanced" in their drawing ability than suburbia children was disconfirmed:

> "We found that on the average children who came from advantaged communities tended at all grade levels to be more advanced in their ability to create visual depth through the use of overlapping forms than did children from ghetto areas" (p. 127).

However, the results do not necessarily disprove the positive effect of a low-income environment. There are many other variables which must be considered. For example, individual family differences, the past art training of subjects, parental influence, motivation, and drawing characteristics besides spatial representation.

Eisner also reviews a study by Lourenso, Greenberg and Davidson (1965) of drawings made by 111 fourth grade children from a severly depressed urban area. He reports that aspect of the study which revealed that poor achieving (as measured by Primary Reading Test Scores) boys were more likely to omit parts of the body in their drawings of self than were poor achieving girls. He states that,

> "the authors explain this difference in relation to the research evidence, which indicates that Negro girls have better opportunities to develop a positive self-concept than do boys" (p. 134). There is no discussion of this interpretation.

The final reference to cultural variables occurs in Eisner's discussion of the critical aspect of artistic learning. The cross-cultural work of Irving Child on aesthetic preferences is cited. Studies by Child and others are summarized by Eisner as indicating that,

> "whereas cultural differences may have some effect on diversifying aesthetic judgments, individuals from different cultures who have an interest in art and who actively engage in art activities tend to agree more highly than do those within the same culture who are not engaged or interested in art" (p. 140).

Possible limitations of these studies, such as the extent to which they access cultural notions of the function of art, are not discussed.

Teacher Characteristics

Eisner speaks to teaching methods and teacher characteristics in Chapter Seven. Although teachers' art values and feelings about precision, punctuality, and so forth are mentioned, he does not elaborate upon the multicultural issues involved. Likewise, multicultural considerations are not directly discussed in the material on teaching methods. It should be noted, however, that this text, more so than others, delineates a variety of possible teaching methods and does instruct the reader to choose between them on the basis of contextual considerations.

Lesson Objectives, Media Techniques

The text does not include specific lesson objectives or media techniques. Likewise, it does not aim to provide specific historical or anthropological information. Eisner does, however, include discussions of the history of American art education and characteristics of American society and schools. The former is limited primarily to formal schooling. He mentions that "the development of craft skills for making quilts, rugs, furniture and other useful items became the major items of artistic attention during the period before and after the founding of this nation" (p. 30). However, he does not discuss the kinds of education these artists received nor does he elaborate upon the effect of the art/craft distinction upon women and other groups. The descriptions of American society and schools primarily revolve around the shift from a rural, agricultural society to an urban, industrial one. There is no discussion of multicultural factors and the portrayal of sex roles is narrow. For example, he states that, "in suburbia, especially, fathers are simply not around during a major part of the child's day" (p. 269).

Terminology

Terminology in the text is sex biased. The author includes illustrations of sculpture from Communist China without the demeaning captions found in other texts. However, more discussion of the effects of sex stereotyping is needed in conjunction with the illustration of "Miss Grapefruit Festival". There are no examples of art work done by women. The references include the cross-cultural work of Child and others and one on cultural deprivation. Multicultural art work and multicultural definitions are not covered in the references.

Meaning in Children's Art (1981)

The authors state that teachers should ask students about the various purposes and definitions of art but they provide no information on these aspects. They do provide a definition of folk art as "the art of people who are not trained as artists and who create their art often while producing the necessities of life" (p. 268). Yet, their inclusion of objects such as African masks and scarification designs in this category is incorrect, according to their own definition, as many of the artists who created such works were highly trained. Furthermore, they state that the "single most important source of motivation and inspiration for folk art comes from religion" and cite Easter eggs, altar cloths, and so forth (p. 269). Why these religious objects are separated from medieval religious paintings, and other religious objects which they consider "art" is not explicated. Finally, their remark that "in their sincere, unpretentious, approach to art, folk artists are similar to children" is potentially condescending and misinformed (p. 269).

Student Characteristics

In terms of student characteristics, the authors note that:

> Where unusual differences occur they can generally be attributed to strong cultural or educational influences. For example, the work of Japanese children often shows a high degree of patience, persistence and attention to detail resulting from a more controlled and more highly disciplined home and school environment. However, when we examine the individual concpets of the children, we find many similarities with American children (p. 9).

The authors do not cite research to support these conclusions and the above use of "American" children disguises the many within U.S. cultural variations.

There is no discussion of the role of culture in terms of teacher characteristics or methods.

Multicultural references

The authors include brief multicultural references in their lesson objectives. For the most part, these are made in the chapters on "Masks and Paper-Mache", "Folk Art and Miscellany" and "Puppets and Marionettes". There are no multicultural references in the chapters on sculpture or printmaking. The introduction to the chapter on pupperty includes mention of puppets from Indochina and Thailand but none of the lessons revolve around this topic. In the lesson on shadow puppets the authors state that "If possible find a book in the library that has illustrations and information about Indonesian shadow puppets" (p. 166). No other information is given nor are the lesson objectives stated specifically in terms of multicultural concepts. Furthermore, in this lesson, as well as in an illustration of a lesson on accordian books, the topic of "cowboys and Indians" is suggested and the illustration gives stereotypical portrayals of these groups. In other chapters the authors suggest that teachers try to find information in National Geographic and that they discuss, for example, "the pueblo kachinas" (p. 294). Yet, minimal historical or anthropological information is provided for the teacher to draw upon for such discussions. Although some multicultural media processes are utilized, the ways in which these processes functioned originally are not elaborated upon. The terminology is nonsexist. Since very little multicultural information is provided, it is difficult to assess this area. The category of illustrations is nonapplicable in that the book contains only illustrations of children's work. These illustrations do, however, show children of different cultural groups working in the arts. The references provided on multicultural sources are minimal.

Children and Their Art (1970)

Chapter One of this text covers the authors' views of art and art traditions. In the section on "What is Art?" the authors state that:

> Common to all art, although perhaps more apparent in the art of Western civilization than elsewhere, is the individual quality of expression. All great art bears the imprint of the personality of its creator . . . The personal nature of art arises largely from two conditions of production--the source of the subject matter and the manner in which the design is developed (Gaitskell & Hurwitz, 1970, pp. 12-13).

This view of the nature of art is limited in that it fails to encompass works which do not have the imprint of the artist and cases where the personal imprint is not engendered by either the choice of subject matter or design but by the mode of presentation or material execution. Personal variations due to the manipulation of the medium could be included in their discussion of design development. However, the authors do not discuss this aspect or provide any international or multicultural examples of such variation.

Artistic theories

In the section on "Some Periodic Changes in Artistic Theories" there are no references to non-mainstream artistic theories or philosophies of art. The five devlopments which they cover are: the concept of beauty, neo-impressionism, expressionism, nonobjective art, fragmentation and reconstruction. None of these areas are discussed in terms of artists outside of the mainstream of Western-European traditions (i.e., the artists referred to are Picasso, Kadinsky, Matisse, etc.). The authors do include an illustration of Maori sculpture in this section along with the statement that the "fear occasioned by living in a threatening environment (is) a dominant theme of primitive art" (p. 16). Not only is this an overgeneralization but the author's comparison of the Maori sculpture to a child's drawing that supposedly renders "a theme similar to that which motivated the Maori sculpture" is not substantiated and appears unwarranted (p. 16).

The section on "The Influence of Democratic Ideal" is a plea by the authors for artistic freedom where artists are not restricted in their choice of subject matter or media. They cite the detrimental effects of Nazi, Soviet and Chinese restrictons on artists' output. What they do not appear cognizant of is that the view of the artist as an individual chooser is, itself, a kind of restriction. This restriction may actually inhibit the freedom of those who wish to choose such restrictions or who may be unable to make individual choices without having first been confined to certain parameters. At any rate, a discussion of the complexities of the idea of artistic restrictions (the positive as well as the negative side) and the reasons why particular societies adopt such restrictions is needed. The authors cite the importance of "art as cultural history" (p. 41). However, from what they have included as cultural history in their discussion of the nature of art, it appears that cultural history does not mean multicultural history.

Developmental characteristics

Chapter Six on the developmental characteristics of students, includes three references to cultural influences. The first is a reference to the view of Arnheim and Jung that the mandala symbol in children's art is a "universal, culture-free, symbol" (p. 143). The authors maintain that it is only when children are older and acquire language and the specifics of their culture that differences arise. They do not cite research which supports this view. The second reference is in the section on pre-adolescence. Here they cite research which has documented the influences of gender and culture. However, the amount of information which they provide is minimal and they do not discuss the reasons why, for example, East Indian "girls drew work tools more frequently than did boys, who preferred spirits and flowers" (p. 158). The third reference is in the section on artists' and children's art. They compare children's art to characteristics in the work of accomplished artists and folk artists. Although their statement that "the child's treatment of sky areas, for example, has its counterpart in some Oriental paintings" (p. 167) may or may not promote demeaning responses, their discussion of folk artists certainly may. They speak of painters such as Grandma Moses, Horace Pippin and Henro Rousseau as primitive painters and, although they initially put the work primitive in quotes, they continue to use it and do not explain why it was put in quotes. They also speak of such painters as utilizing "crude" perspective (p. 167).

There is no mention of culture in the area of teacher characteristics or in teaching methods.

Multicultural References

There are no separate or integrated lesson objectives specifically aimed at multicultural concepts. There is one reference to multicultural media techniques in the section on papier-mache. The authors note that "Chinese soldiers of long ago are said to have made their armor with this material" (p. 221). They do not give the source of this statement or provide any further information.

Historical/anthropological information

There is no historical/anthropological information on the art of those outside of the mainstream provided, although, in the section on art and social studies, the authors do make a plea that such information is needed if we are to go beyond stereotypes such as "a man sleeping under a cactus plant for Mexico" (p. 383). The example which they give in this section of having an anthropologist come to the class to speak on culture, combined with the fact that this is discussed in the section on art and social studies rather than in the section on art appreciation, seems to indicate that the authors see the art of non-mainstream cultures as more related to the study of social studies than as an integral part of the definition of art education. Even the references to the study of "practical" objects which they include are solely Bauhaus items. Furthermore, their statement that "Although a functional or practical object may not be as profound an artistic expression as, say, a fine painting or a superb piece of sculpture, it may nevertheless have the attributes of true art" (p. 450), does not address the complexities of the issue of function in definitions of art.

Terminology and Illustrations

The authors' terminology is sex biased and there are no illustrations which show non-mainstream art. There is one photograph illustrating children assembling a class "totem pole" from paper, yet, no discussion of this project is given (p. 215). The references include almost no sources for gaining information on non-mainstream art.

Approaches to Art in Education (1978)

Chapman delineates two rationales for art education which are particularly applicable to multicultural education. They are the transmission of an appreciation of the artistic heritage of past and present cultures and of the function of art in society including its relationship to self-identification and membership in groups

(p. 20). In Chapter Two, on basic concepts in art, she notes the biases in Western art classification systems, in particular, the derogatory labeling of tribal art as ""primitive" and the biases inherent in much of what is called applied art:

> It is important to be aware of the Western cultural bias that underlines some of the most familiar classification schemes, such as "fine" versus "applied" art. Indeed, many cultures have no word at all for art. Instead the concept of art is conveyed in referring to specific objects and events that are important in everyday life and that are admired because they are fashioned with attention to their use and meaning (p. 24).

In the brief section on the function of art, Chapman further reinforces the importance of cultural and contextual variables in noting, for example, that "a chalice designed to function in an inspiring religious ceremony may lose its religious connotations when displayed in an art museum" (p. 32). Likewise, in Chapter Three on the artistic process, the author acknowledges the difficulties inherent in using the word "artist"; "In many cultures the social importance of art overshadows the contribution of any individual artists" (p. 52). Yet, despite these indications that the author recognizes the role of cultural diversity in definitions of art, she does not provide any specific, referenced material on the range of cultural definitions of art.

Prior to the chapter directly on child development, the author discusses perceiving and responding to works of art and includes some references to cultural variables. For example, "In interpreting Rorschach inkblots Samoans mention white spaces far more frequently than do residents of the U.S." and "Whereas in West Africa, qualities of line are defined in relation to travel by foot along village pathways, in our culture, qualities of line and shape are described by adjectives that refer to personality types--bold, hesitant, active, nervous, lazy" (p. 71-72). Although these few examples do serve to emphasize the importance of cultural variables, further examples and application of these ideas to students within the United States is needed.

There are no direct references to research on cultural variables in the sections on children's artistic development. Likewise, there is no specific information on cultural variables in reference to teacher characteristics or methods--although there are general references to considering cultural background.

Multicultural References

The book is not written in specific lesson plan format but contains general suggestions. However, these are too general to provide much guidance. For example, the author states that: "In studying the artifacts of cultural or national groups, point out how people use material native to their area and how they use imported or rare materials" (p. 323). Likewise, the amount of historical/anthropological information is limited. For example, she states that "When black Americans adopt African hair styles and clothing, they refer to their ancestral heritage explicitly" and "in many cultures, formal ceremonies preceed the use of any natural resource for a human need" (p. 107). In both cases, more indepth information is needed if teacher are to begin to understand the importance of these aspects and to utilize such information in their lessons. Discussion of media techniques is not done with specific reference to media usage in non-mainstream cultures.

Terminology

The terminology in this text is non-sexist and culturally unbiased. The illustrations are primarily of children from a wide variety of cultures with some art exemplars which include multicultural examples. There is also an example of an older adult woman quilting. There are a number of good examples of within U.S. rituals but few which show how, for example, Christmas rituals may be modified by particular cultural groups. The references for teachers do not include information on multicultural art forms. However, those for young readers do include such sources.

Creative and Mental Growth (1970)

In the chapter on "The Meaning of Art for Education" the authors state that:

> No art expression is possible without self-identification with the experience expressed as well as with the art material by which it is expressed. This is one of the basic factors of any creative expression--it is the true expression of the self. The art materials are controlled and manipulated by one individual, and the completed project is his (p. 14).

Such a focus on individual expression displays a lack of cultural sensitivity to alternative definitions of art. Their later statement that "art can have meanings within our society other than as the highest form of expression" seems to acknowledge a broader view of art, yet, their examples of these other meanings in terms of mass advertising and airport novelty items combined with their use of "highest" to refer to the art of self-expression, reveals an underlying bias towards a definition of "high art" as self-expression. The authors concentration on art as self-expression may be useful in terms of their suggestion that teachers allow students to choose those aspects of art language which fit their goals. Yet, in terms of analyzing art, this focus on self-expression is misleading.

The authors do not directly discuss culture in the sections on students' intellectual, emotional, physical or perceptual growth. Under the category of social growth, they mention one study which "indicated that group values can readily be seen in children's drawings of men" (p. 30). In the section on developmental stages, they state that the stages are fairly consistent across cultures especially in the beginning stages of representation but they cite no research to support this claim.

Although one might expect a discussion of the cultural variables which affect teachers and teaching methods in their section on "Identifying with the Child", none exists there or in other section of the text.

Multicultural References

The lesson objectives, organized by developmental stage, do not emphasize cultural understanding nor do the authors provide historical or anthropological information in this area. The section on art appreciation does not include any discussion of examples of non-mainstream art. In the section on integrated learning they use students studying "the American Indian in social studies and drawing wigwams in art" as an example of correlating subjects. This stereotypical example is furthered by the authors' inclusion of a picture of a child's drawing of "Indians" where they are portrayed as scantily clothed with feathers on their heads. No discussion of possible stereotyping is included.

The terminology is sex biased. The illustrations are primarily of multicultural children working. The few art exemplars included do not span a range of cultures. The references do not provide multicultural reference material.

Becoming Human Through Art (1970)

Feldman begins by stating that he will provide a variety of concrete and specific examples of art rather than one definition. He starts with a definition of primitive art as art created by people at a tribal level of organization (p. 4). Unfortunately, it is not clear what is meant by "tribal organization". He refers to tribes as nomadic, outside of great western and non-western traditions, and as including the work of tribal artists in Africa, South and Central America, Oceania, and the Artic regions, Australian bush country, the prehistoric period, pre-Columbia and North American Indian groups. Feldman does not delineate the common aspects of social organization which places these various groups in the "tribal" category. He states that primitive or tribal art is legitimate in its own right, yet, his use of "tribal phase", "later sophisticated artistic traditions" and his contrast of tribal and civilized states, is indicative of an underlying hierarchical notion. Furthermore, Feldman's comparison of tribal or primitive artists to children in terms of lack of formal training, spontaneous creation, disregard for "unity of material" and psychological similarity is an indefensible generalization (pp. 6 & 7).

Despite these condescending passages, Feldman does try to acknowledge the "tremendous creative power of primitive art" (p. 13). Yet, his later statements of similarity are as overgeneralized as his earlier statements of differences. For example, he states that "civilized" art is created for the same purposes, expresses the same anxieties, exhibits the same pride and orientation and follows the same kinds of stylistic formulas as tribal art (p. 13). Feldman does not cite specific anthropological or historical sources which would justify this position. Likewise, he offers no research basis for his claim that "the child artist, as well as the contemporary tribesman and the prehistoric hunter, makes no distinction between seeing and knowing" (p. 25).

Feldman proceeds from his "definitions" of primitive art to discussing definitions from contemporary art and art history. Again, it is unclear what criteria he is using to delineate "contemporary art." From his examples and comments, it appears to primarily be art which functions as a commodity and is connected to views of art which emphasize originality and the artist's personality. Feldman does not discuss the possible conflicts which contemporary artists might experience over past "tribal" art definitions and contemporary definitions.

Despite the biases in Feldman's presentation, he does attempt to address the issue of art definitions and their influence more consciously than many authors. The difficulty arises in that his definitions are based on broad generalizations which are not supported by specific references and which, in some cases, are stereotypical.

Developmental Characteristics

In his chapter on "The Theory of Child Art" he speaks of developmental stages but does not cover research on cultural variables which might affect these stages. Furthermore, Feldman continues to promote a connection between tribal or primitive art and children's art. He sees the work of Helga Eng who stated that "when we find these features of children's drawings repeated again in primitive art, we may conclude that their executants were similar in psychic make-up" as confirming "the view expressed here in earlier chapters that the study of tribal or primitive art is an essential prerequisite for understanding child art" (p. 140). Again, it does not follow from any pictorial similarities that the reasons for employing these pictorial elements were or are the same.

Feldman emphasizes considering cultural variables in teacher-student relationships and teaching method but does not elaborate upon any specific aspects.

Feldman's lesson objectives are general and consist of questions and possible activities. He includes such questions as, "Do you think the materials (mostly reinforced concrete), the spaces and the window openings reflect something of India's climate and culture?" (p. 224). Likewise, in the section on learning the language of art, he gives the general directive to "Find out what ancient people thought about stars" (p. 261). There are no specific multicultural concepts which form the focus of the art criticism section.

In terms of media, there is some information on different media but none on how one might communicate multicultural media processes in studio activities for students.

Multicultural references

In the main text, Feldman provides historical and anthropological information but it primarily consists of non-referenced general statements such as, "Their (primitive) artists work is considered important because the people feel it protects them; it brings good luck; it gains them the help and good will of the invisible spirits hovering all around" (p. 219). In the secondary text, he provides more specific information, yet, for the most part, this is also not referenced and highly interpreted.

Terminology biased

His terminology is sexist and his use of "primitive art" is not defended. The illustrations contain multicultural examples. The references include a number of "primitive" art texts and some multicultural references.

Emphasis Art (1971)

The book is primarily aimed at elementary school teachers. They state their philosophy as an emphasis on art with art defined as anything which is "expressed" in the language, structure or form of art" (p. 2). It is not clear from this circular definition of art what is to count as art. Is anything that has line, shape, and so forth to be considered? What influence do cultural variables have on what is labeled as the language of art? The authors do not provide any discussion on these issues.

Student characteristics

In terms of student characteristics, they stress that each child is different and that their bckground is influential but they do not directly address the ways in which culture impacts on student characteristics. The possible influence of culture on teacher characteristics or methods is not discussed.

Multicultural references

To the extent that multicultural objectives are included in the lesson objectives, they are integrated within the text of other lessons. For example, in a ceramics lesson they suggest that the teacher obtain and exhibit reproductions of Chinese Tang figurines and in a sculpture lesson they include an example of African sculpture. They provide no historical or anthropological information on these objects and the concepts which would increase students understandng of these forms are not included in the lesson objectives. For the most part, multicultural art forms are seen as "motivational sources" (p. 35) rather than as providing concepts around which lessons revolve. The media techniques utilized do not stress an understanding of the multiculutral processes and their roots.

Terminology

The terminology of the book is non-sexist. The scarcity of multicultural information makes further evaluation difficult. The illustrations include a few multicultural examples and they picture children from various cultures. The references include a number of multicultural children's books, yet, the books for teachers section includes only two references directly pertaining to multicultural art forms. The audio visual references include a number of multicultural references.

Arts, Culture and Environment (1977)

McFee and Degge stress the importance of examining the variety of definitions and functions of art. The define 'culture' as "a pattern of behaviors, ideas and values shared by a group" (p. 272) and 'art' as "all those human-made things that are done purposefully with some attempt to enrich the message, or enhance the object or the structure, to affect a qualitiative and content awareness in the viewer" (p. 276). The text explores definitions of art in the chapters on design, creating art and art environment. However, as the author's state, it is the section on "Exploring the Cultural Meaning of Art" where the body of information on "how art functions in people's lives and communicates their values, attitudes and beliefs" is to be covered (p. 3).

Definitions of Art

In the design chapter, they acknowledge that there is no one definition of 'good' design and that design elements are organized for a variety of purposes and functions. They cite the example of shoe design and ask the reader to consider material, climatic and symbolic influences. Likewise they raise general questions about the design of chairs and other objects. Although such general questioning raises relevant issues, it leaves open the possibility that teachers or students will rely solely upon their present knowledge to answer the questions rather than seeking out the historical and anthropological information needed to understand the definitions and functions of art which these activities imply.

Multicultural references

Unfortunately, the information provided in the section on "Exploring the Cultural Meaning of Art" does not elleviate this difficulty. Even the specific examples which are provided do not give the reader the kind of indepth information which the authors themselves advocate. For example, their statement that "the nomadic Plains Indians' teepee fit their life style, and their life style was developed in terms of the limitations of their use of materials that were available" (p. 288) does not provide information on how the limitations of the material produced certain designs, who was designated to design and construct the shelters, the symbolic content of these structures, and so forth. Likewise, the statement that "the New Hebrides totem is repeated in many sizes and varied in carving from island to island, but the message remains much the same" (p. 291) does not tell us what the message is, what the function of the totem is, the role of those who make them and so forth.

The authors stress the multicultural aspects of the United States and the changing, nonstatic character of art and culture. The drawback is that they do not provide the reader with specific examples of international or multicultural definitions of art or functional analyses. This is potentially dangerous not only because it leaves open the possibility that people will rely on personal opinions rather than seeking out data, but because it also does not give the reader an opportunity to become aware of how to go about doing research on these issues--the biases to be aware of, the importance of balancing quantitative and qualitative information, etc.

Student Characteristics

In terms of student characteristics, McFee and Degge consistently refer to the imporance of cultural variables. Further more, they provide references for the research studies which they review. In the section on "Individual Differences in Drawing Aptitudes" they cite the cross-cultural research of Harris (1963) who found that "children tend to stress the parts of the body or the details made more important by their culture" (p 81). Dennis (1966) found that the scores on the Draw-a-man test were higher in societies that had a highly developed and detailed art and that gender differences resulted when girls and boys were differentially rewarded by their cultures for practicing art (p. 86). In the section on "Students' Different Cultural Backgrounds" they utilize Gordons' (1964) concept of 'ethclass' to make the point that people not only share certain similarities as a result of ethnicity, but they also share similarities with others in their economic class. They cite two case studies to illustrate class variables and the diversity of people in a particular class. There is a brief section acknowledging that "families are changing in all aspects of society as sex roles change" (p. 317) but the effects of these changes on students' visual life and the art world are not elaborated upon. The two ethnic groups considered in this section are "Mexican-Americans" and "Blacks." These sections are short and contain few references. This lack of indepth information on specific, United States groups is in contrast to their extensive reviews of cross-cultural research in Part Six. In Part Six they provide reviews of many studies and summarize the variables which need to be considered with respect to culture as: cultural values toward change, affect, emotion and art styles; concepts of what is art; preferences for order and variety; preferences for visual detail; preferences for kinds of spaces; preferences for differing design elements; and individual differences in various media abilities. The authors provide valuable information on many of these variables, however, as stated earlier, they do not provide adequate information on the variable 'what is art.'

Teacher Characteristics

In terms of teacher characteristics, they include a page on "Variations Among Teachers" where they stress that "teachers of art come from different social backgrounds and identify with different aspects of art" (p. 157). Although they do not cite any specific research studies here or in their discussion of the importance of assessing the appropriateness of teaching methods, this may be due to the lack of available research in these areas.

Lesson or performance objectives are organized according to four levels of complexity and in terms of the areas of: 1) Developing creative traits and attitudes; 2) Learning to see and draw; 3) Students' abilities to design; 4) Using drawing and design to respond to art; 5) Creating art; 6) Tends in learning about the environment through art; and 7) Sequential trends in learning about art in culture. As with the definitions, the objectives included in this latter section are good general objectives but do not provide any specific cultural concepts. For example, they state that students should be able to "recognize and describe what cultural values are expressed in objects with which they are familiar" and "identify differences in the use of perspective space in art as related to the values of the people's culture" (p. 379-80). These provide the reader with a general notion of what should be covered but do not assist in delineating the specific concepts which might be included.

Historical/anthropological information

Historical and anthropological information is also of a general rather than a specific nature and is integrated throughout the text. There is very little information in the section on activities for "Understanding Cultural Influences On Art." For example, in their comparison of a Haida Indian sea bear mask to a Paul Klee draing, they pose a number of good questions but do not provide information which would lead the reader to begin to understand the realm of answers.

Terminology

The terminology in the text is consistently nonsexist and does not reveal any cultural stereotypes. Furthermore, this text acknowledges that art education is also applicable to older adults.

Illustration

There are many multicultural illustrations. The references include numerous cross-cultural research studies with a fewer number on specific cultural groups and their art work.

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In this section we explore the music of three culture groups by providing detailed background on the uses of music in each culture and general information on musical performance, and by offering classroom activities which build on and exemplify this information. With this approach we hope to provide a format which serves several purposes: (1) to offer teacher trainers and teachers specific information (in the form of concepts) about the use, the expression, the instruments, etc. of each culture group, (2) to supply activities which suggest practical methods for teaching about each concept, (3) to provide references which can be used to explore concepts in greater depth, and (4) to present a format which can be used to investigate the music of other cultures.

Due to time limitations we have limited ourselves to three American culture groups, Black, Indian and Hispanic. In order to more fully understand the music of these three groups, we have examined the roots from which each has sprung Thus in each section we explore concepts in both "traditional" and "contemporary" categories. Traditional refers to the uses and general musical practices of the music in its original setting (i.e. for Black Americans, Africa; for Hispanic Americans, Cuba and Mexico: for American Indians, historical tribal settings within the United States.) Contemporary attempts to describe the developments and adaptations evident in each group's music today and in the recent past. To avoid being too historical in our presentation, but taking into account those trends in musical expression in communities throughout the United States, the term contemporary very loosely covers those cultural expression which have been found in

North America within this century. We have tried to show how traditional forms and practices have been adapted, changed, or unchanged as each culture group has carved out musical approaches and identity in the contemporary setting.

The activities are designed for use in a classroom setting. Some activities require minimal aids such as musical instruments or other music-related items and could effectively be incorporated into general classroom studies. Other activities are for use in the general music class or chorus. Each activity exemplifies or expands upon one or more concepts. At the end of the concept, the activity(ies) which deal with the concept are referenced. Quite often an activity from one group will serve to develop a concept from another group, thus emphasizing the influence that cultural forms and practices of one group have on other groups.

We consider this publication to be a mere introduction to the music of these three culture groups. We do not claim to have produced a comprehensive look at the purpose or uses of music rather we have provided a first step, an examplar of what needs to be provided teacher trainers and teachers if they are to be adequately informed and prepared to teach about the music of the many culture groups within the United States. We hope others will continue this task and expand on it so our schools will truly be providing a multicultural perspective in music education.

African--Black American

It is unfair to deal with "traditional" African music in general terms because it undermines the diversity of cultural values, languages, and music expressions. For example, the extreme climatic variations forced many people in Africa to deal with geographical and agricultural barriers, which resulted in hundreds of different cultural patterns. The music of Africa reflects this cultural richness and can be found to be as diverse as the languages and cultural groups that existed or exist today. Even though some aspects of the musical expressions in Africa clearly distinguish it from those in other parts of the world, an in-depth study of the variety of cultural groups is mandatory to truly appreciate the scope of African music.

Due to the slave trade that concentrated on the West African coast, the peoples from that area representing many communities have been recognized as the founders of Afro-American music. The West Africans brought with them a refined musical sense but were confronted on the new continent with alien beliefs and musical practices. Some musical traditions were lost due to the separation from African political and religious structures, but many united with North American ones and resulted in new and fresh forms of expression. Some of those new forms of expression have become a part of the American tradition. Leroi Jones has emphasized that, "... we know that West Africans, who are the peoples most modern scholarship has cited as contributing almost 85 percent of the slaves brought to the United States, did not sing blues." and continues to say "... the point I want to make most evident here is that I cite the beginning of blues as one beginning of American Negroes." (XII. Jones, 1963)

John Storm Roberts has summed up the process of African acculturation and musical expression in North America by stating,

> "African musicians and those of African descent in the Americas preserved and developed their African heritage, but they also latched onto the new musical experiences they encountered, took from them whatever suited them, and made both what they took and what they already had into something their own." (Roberts, 1972 p. 41).

Concept: Music as an Integrating Force in Community

Traditional:

Music permeates every aspect of life in African communities. From daily routine to special occasion, music serves as the integrating and vitalizing force which draws people together for common well-being.

Splendid displays of dress, masks, oration, and ritual are put into motion by sound rhythm. It is music which creates the atmosphere for a community's appreciation of its history and values. Stories, humor narratives, declarations, and other forms of oral tradition are performed with music. All life-cycle celebrations are enacted with specific music created for such occastions.

According to Roberts, "The very close relationship between music and social religious life has had a number of effects on music itself. The concept of music as a purely aesthetic experience is foreign to Africa." (p. 8, 1972).

As far as the utility of music is concerned, he also states that "In Africa, music is not so much 'good' as 'effective,' that is right for its purpose." (p. 8, 1972).

Music functions to meet the needs of the community in individual and social situations on a daily basis. Nketia describes the community in Africa: "Social life in the village generally takes place in the open. The inhabitants meet to enjoy music and dancing in the village square." (p. 190, 1974).

Contemporary:

Even though most of the Africans who came to North America lost their native language, the need to express individual and social identity through music was not so easily reformed. Some social traditions were transplanted to the New World (such as musical parades now associated with carnivals and work songs):

Parades and carnivals must have allowed a larger amount of self-assertiveness with impunity and indeed provided an opportunity for people rarely allowed to assert themselves to do so (Roberts, p. 65, 1972).

> "...the work song, as it began to take shape in America, first had to be stripped of any purely African ritual and some cultural reference found for it in the New World... Most West Africans were farmers, and I am certain these songs could have been used in the fields of the New World in the same manner as the Old. Both the lyrics of a song that said, 'After the planting, if the gods bring rain, my family, my ancestors, be rich as they are beautiful,' could not apply in the dreadful circumstance of slavery." (Roberts, p. 66, 1972).

See African Activity 2
Cuban Activities 2, 3

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New work songs were created which dealt with the transformation and needs of the people. Criticism leveled at the New World that couldn't be spoken were often sung and socially enjoyed. Even today in popular songs, social and political themes which are unspoken are treated similarly.

Many authors have also laboriously researched the origins of Black American sacred music in the Christian church. It is another example of the socializing force of music which was transplanted from Africa to the New World. As a result, communal identify through music has served as one of the principal factors in preserving musical traits and establishing an Afro-American musical tradition.

Concept: Improvisation

Tradition:

One must keep in mind that music has been and still is a commonplace activity in African societies. It is probable that simpler forms such as lullabies and game songs for children are improvised and spontaneously created in a similar manner to the larger forms performed by choral and/or instrumental groups.

The antiphonal form lends itself to melodic, rhythmic, and textual improvisation in the solo parts performed by the lead singer.

During the choral response, the lead singer had time to think about the words to express an idea. The solo part could use new words each time which required a lead singer who could improvise not only the words, but also the rhyme.

The text of the song was considered to be more important than the melodic line which was "adjusted to fit" the words, rhythm, or length of the phrase. (Southern, 1971, p. 215)

It is accepted as traditional practice even today in the formal drum ensemble, that only the master drummer may take liberties with rhythmic or tonal patterns. Says Kaufman: (1980, p. 413)

> "He can quickly move from one pattern to another, and thus uniquely combine his repertoire of patterns. He can also replace regular accents with variable accents that keep changing against the regularity of the other instruments. The drummer can also play in free rhythm, and in doing so, he often bases his rhythms upon language texts."

Contemporary:

Even though the Africans were limited by the lack of percussive instruments available and allowed to them, they continued the improvisatory style in vocal forms. The lead singer still played the role as chief extemporizer in early religious and work songs and embellished and varied the melodic rhythmic patterns as needed. Gospel music is based upon antiphonal forms (Tallmadge, 1968, p. 219) and from its beginning has been sung in improvisatory style with "piano, guitar, or instrumental-ensemble accompaniments," (Southern, 1971, p. 402) like the blues.

Some of the styles that were forerunners to a contemporary improvisatory idiom - jazz - were created by untrained musicians who couldn't read music and were forced to improvise. According to Southern, piano- rag music grew out of a tradition of improvisation by such people who combined African percussive elements and syncopated melodies.

> "In piano - rag music, the left hand took over the task of stomping and patting while the right hand performed syncopated melodies, using motives reminiscent of fiddler and banjo tunes." (Southern, 1971, p. 222)

See African Activity 1

Jazz became the style recognized as truly North American. Those distinguishing characteristics of jazz such as collective improvisation, free embellishment, slides, syncopation, call and response, and rhythmic intensity are of African origin and combined with European-North American melodic and harmonic structures created a new musical expression.

Concept: Musical Instruments

Traditional:

There are countless types of percussive instruments which are very important in instrumental ensembles and used for vocal accompaniments. The clapperless bell, the rattle, and the drums are the chief percussive instruments used in the typical musical ensemble. There are many wind and string instruments that have undergone alterations due to the availability of materials. Says Bruno Nettl:

> "One of the characteristics of Negro Africa is its enormous variety of musical instruments." And goes on to say that, "It is impossible to describe or even to name all African instruments." (p. 130, 1973)

The xylophone, mbira (thumb piano), drums of all varieties, and wind instruments such as horns made of wood, ivory, or animal horn are found throughout Africa. A variety of string instruments solved from the bow such as single-stringed fiddles and lyres which are usually amplified by gourds or hollowed wood resonators. These string instruments have been found to be tuned to innumerable intervals. (Nettl, p. 136, 1973).

Contemporary:

The African peoples were paramount in providing the string instruments and xylophones in Central and South America as well as some wind instruments. These have been adapted and incorporated into Latin American traditional and folk ensembles. (see Roberts, 1972)

Because the slaves were not permitted to play their native instruments, but only European ones, the impact has been less significant in North America.

See African Activities 1, 2, & 5
Mexican Activity 1

Concept: Hands - Most Widely-Used Percussion Instrument

Traditional:

The percussion instrument which is the most widely used but often over-shadowed by the drum ensemble are the hands. Handclapping is found in nearly all musics in Africa particularly that which is vocal. A.M. Jones says that handclapping is "the link between the song and other instruments" (p. 19, 1959), and establishes a pulse which "is songs." (p. 19, 1959). He explains that the hand-claps always fall on certain syllables in the text of a song even when the song is repeated and that this marks the diversive rhythms. The hand-clap "takes its time from the Gankogui (clapperless-bell)...always in the same phase one with the other." (p. 69, 1959).

Jones warns against listening to African songs without handclapping because they may appear to fall into straight forward meters. (p. 19, 1959).

Nketia refers to an externalization of basic pulse that: may be shown through handclapping... The guideline which is related to the time span in this manner has come to be described as a time line. (p. 131, 1974).

Most importantly, handclapping does not provide accents in a song. (A.M. Jones, p. 49, 1959).

Contemporary:

The use of the hands is evident in Black-American musical ensembles. From the early days in New Orleans when new arrivals from Africa met others in the square to dance and sing and clap to the present day, the hands have not been idle. The popular ring shout from the previous century was based upon the percussive effects of clapping hands and tapping feet. Today, the religious music of the black community incorporates the hands as accompaniment. The importance of the hands has been demonstrated in jazz and popular music groups.

Concept: Speech is the Foundation of Traditional African Music

Traditional:

Africa is represented by many languages and hundreds of dialects, but throughout the continent, tonal and rhythmic patterns in music seem to spring from local and regional speech patterns. Underlying all musical creations in Africa is the phenomena of speech. Vocal-style, whether open-throated or high pitched, also parallels the speech patterns. (Roberts, p. 8, 1972). Even the turning of drums seems to fall within the range of the male speaking voice (A.M. Jones, p. 68, 1959). Jones says that melodic inflection often parallels that of speech tonal patterns "in spite of the musical dictates inherent in creating a good tune." (p. 236, 1959). Jones concludes:

> "There is no doubt that the African, in melodizing his speech feels that the tune does all along conform to the speech outline. That he is able, in approaching vocal music from this standpoint, to create such strong, well-balanced, and musically satisfying tunes, is surely a remarkable tribute to his musical aesthetic" (1959, p. 246).

It is an awesome task to represent speech in song and instrumental music. A tonal variation or inflection can change the meaning of a word completely. Some African languages have the capacity to create various meanings from a single word, through minute variations in tone or stress.

Bruno Nettl gives some interesting examples of the relationship between African speech and music in *Folk and Traditional Music of the Western Continent*. One of Nettl's conclusions is that:

> "Not too much is known about this intricate relationship between music and speech, but it is obvious that no simple rule describes it. And it may well be that each tribal culture has evolved its own accommodation between language and music in song." (p. 138-139, 1973)

Contemporary:

Foregoing arduous research in Black American linguistics, it is difficult to assess the importance of black speech in North American music. None of the bibliographic references here have commented on the subject.

See African Activities 4 & 5
    Cuban Activities 1 & 4

Concept: Role of Music in Oral History and the Professional Musician

Traditional:

Most songs in the African tradition have meaningful texts which relate to a variety of daily and ceremonial circumstances. One of the more important and revered category of songs is that which deals with historical events and genealogies. The musician who learns the community history in song is treated with respect and carefully guards the knowledge.

> "Cultivation of historical songs usually finds its higher expression at the court of chiefs and princes. Here, chronicles of kings and genealogical references link the present generation of loyalty to their ancestors..." (p. 197, Nketia, 1974).

The musician has played an important role in the interpretation of history and events and speaks with political and social authority. According to Nketia, this type of historian-musician is called a "griot" and functions widely still today in the West African societies in Senegal, Gambia, Guinea, Mali, and Niger. (Ibid, p. 199).

The preservation of history and ancestral ties through music is an ancient practice, and has permitted the musician to assume a professional and prestigious role.

Contemporary:

Music has served often as a vehicle to express emotions or ideas that would be considered socially unpleasant or unacceptable if spoken or presented in another manner. One only needs to listen to the lyrics of songs from the birth of the United States to today to capture the hopes and despairs of the nation. The Black American was encouraged from the beginning to "sing-out" troubles as a psychological release. In the early days, slaveholders mistook the singing of the slaves as evidence of their happiness (Southern, 1971, 165) when it was in fact one of the only freedoms they were allowed. Most of the texts of the songs dealt with freedom in a religious content, i.e., to reach heaven was the ultimate freedom.

The texts of religious and popular songs still significantly express the fears, needs and hopes of the Black American and can be viewed as a tradition which unites and provides a social identity. Ferris has compared Black American singers with the African "griots":

> "These 'very good singers' (during slave times), like the griots, used their music to comfort the suffering and voice the feelings of their people. The role of the singer and his music is thus primary in both African and Afro-American cultures, and it is within this context that the blues emerged." (Ibid, p. 122)

See African Activity 2

Concept: Antiphonal Form

Traditional:

Often referred to as "call and response," antiphonal form is one of the most common forms of group singing in which a lead singer performs a phrase, that is responded to by a chorus. Melodies, texts, and rhythms are often repeated and vary the usual call and response.

Roberts has made the observation that: ...though the lead singer is very important and has a good deal of freedom to improvise, in many areas it is the chorus response that is considered the essential part of the tune. (p. 9, 1972).

Contemporary:

The antiphonal form which points directly to Africa is widely practiced in North America. The gospels and spirtuals of today are chiefly antiphonal (Tallmadge, 1968) and jazz often professes a call and response organization (i.e., recent works by Miles Davis). One of the most evident areas of influence has been in that of popular-song. Black singers showed little distinction between secular and sacred music became the foundation for many of the popular songs which flourished in the 1960's and thereafter. Black popular music felt its first success with recordings by the Supremes who introduced antiphonal form in an significant way as well as other Black musical elements to a broader public.

See African Activities 2 & 3.

Concept: African Percussive Approach is Rhythmic and Tonal

Traditional:

It is often difficult to discern the levels of rhythm and tone that are produced in a traditional percussion ensemble. Each percussive instrument not only carries a unique rhythmic line, but also a melodic one. Drums are carefully tuned to differing pitches and have a limited tonal range depending on the location on the head the strike occurs. The differing sizes of drums also involve another aspect-timbre. Thus, to fully appreciate such an ensemble one must view the musical parts separately, then as a whole.

The clapperless bell establishes a rhythm pattern maintained throughout a dance. "It provides a background rhythm which keeps the whole orchestra in time." (A.M. Jones, 1959, p. 53). Next enters the rattle which also provides a repetitive rhythm that unites at certain moments with the bell but establishes another rhythmic level. Then the drums which are tuned, says Jones, to "set the range of the adult male's speaking voice," (p. 68, 1959) enter on other rhythmic levels led by the "master drummer (who) combines in himself the complete orchestra and can demonstrate what any player had to play." (p. 13, 1959). The master drummer is the only one who has the freedom to improvise rhythmically and tonally in the ensemble. However, since none of the music is actually notated, all the parts are essentially improvised and can be altered when desired.

Contemporary:

Slaves were permitted to use drums in dance, and carnivals were described as acted out in a manner reminiscent of the tonal and rhythmic African approach (Jones, 1963). Later, the African was prohibited in North America to play drums or any instrument which slaveholders felt could be used to draw people together, (Jones, 1963) thus the role of percussion was significantly diminished. However, the manner of utilizing a musical instrument to create "exotic" or unusual sounds was initiated by Black Americans who started experimenting with Europeans and folk instruments. The "buzz" sound on trumpets, clarinets, and saxophones were introduced in the earlier days of jazz and the use of the piano in the percussion section of the small jazz ensemble was a new idea. Accented tones were used in melodic lines, and instruments that were formerly used only for melody were also creating rhythmic lines and interesting percussive effects.

See Cuban Activity 1.

Concept: Movement and Music are Inseparable

Traditional:

Movement is such an integral part of music that it is impossible to perform one without the other.

> "The norm of African music is the full ensemble of the dance: all other forms of music are secondary. If an African wants to explain his music to the outsider, it is the full dance which he will take as an example... This consists of the instruments of the orchestra, the handclapping, the song, and the dance. All these four ingredients combine to form the central act of African music-making, the equivalent of our Western symphonies." (A.M. Jones, 1959, p. 51)

The African responds in dance to rhythmic complexity. It is possible to observe the African moving limbs, trunk, head, and other body parts on two and sometimes three different rhythmic levels. Dancing can vary from a shuffle to a showy mimic. Strength and youthfulness, suppleness and smoothness are important in African dance. "People in Africa regardless of their actual age, return to strong, youthful patterning whenever they move within the streams of energy which flow from drums or other sources of percussion. They obey the implications of vitality within the music and its speed and drive." (Thompson, 1974, p. 7).

Contemporary:

One of the features of popular music groups in North America has been their ability to not only play music but to also "give a show." The groups formed by Black Americans, true to their ethnic origins were and still are recognized for the movement and dance incorporated into their musical routines. One can easily associate this ability with James Brown, Tina Turner and a number of other entertainers who specialize in a complete representation of the idea or message through music and movement. The men in the chorus of Gladys Knight and the Pips are attuned to the importance of movement and create an atmosphere for the "idea" portrayed in the music.

See African Activities 5 & 6
See Cuban Activities 2 & 3

Concept: Additive and Divisive Rhythm

Traditional:

Nketia defines divisive rhythm as "rhythms that follow the scheme of pulse structure in the grouping of notes. They may follow duple, triple, or hemiola schenics..." (1974, p. 128)

African music is characterized by shifting rhythmic structures, referred to often as poly-rhythms. A closer look reveals two principle modes of rhythmic complexity, the additive and the divisive.

Divisive rhythms are distinguished from additive rhythms: "While divisive rhythms follow the internal divisions of the time span, additive rhythms do not." (1974, p. 130)

In additive rhythms, the length of rhythmic phrases is not always confined to the boundaries of the time span but may be shorter or longer. For this reason, the time span acts at once as a measure and a standard phrase length to which rhythmic phrases are related. (1974, p. 131).

Contemporary:

Rhythm has remained one of the most striking contributions of the Africans. Syncopation is the most commonly recognized rhythmic type of African origin and after its introduction to North America was quickly incorporated into serious musical works by American composers. One of the most difficult chores of the publishing industry has been to approximate the rhythmic style of gospels and spirituals in notation. Tallmadge talks about the difficulties of capturing on paper the rhythmic character in Gospel songs, "The responding parts often take on individual melodic and rhythmic character much like the "riff" technique of the swing bands," (p. 233, 1968).

These same problems of notating rhythmic lines in jazz ensembles have been studied and resolved to a certain extent by notating only a rhythmic and harmonic skeleton which must be filled in by individual players. The musicians must be aware of an acceptable rhythmic and melodic styles and their satisfying combinations. These styles are learned through experience and oral tradition.

See African Activities 1, 5 & 6.
See Cuban Activities 4 & 2.

AFRICAN ACTIVITY 1

TITLE: Rhythm

LEVEL: Middle School - Adult

TIME REQUIRED 45-60 minutes

MATERIALS: Melodic and non-melodic instruments
For example: Rhythm Sheets (included)

OBJECTIVES:

1. To acquaint the student with rhythms which are indigenous to Africa.
2. The student will demonstrate use of various rhythmic patterns using percussive instruments and the speaking voice.

INTRODUCTION TO CONCEPT: PRE-ACTIVITY, QUESTIONS, DISCUSSION, AND DEMONSTRATION

1. Define divisive rhythm as used in African music. (see concept Additive and Diversive Rhythm.)
2. Demonstrate duple rhythm (see Rhythm Sheet #1) in divisive patterning using a non-melodic instrument. Play each line separately; ask students to clap each line after it is played.
3. Define and explain additive rhythm.
4. Demonstrate its use as in number 2 above (see Rhythm Sheet #1).

PROCEDURES FOR ACTIVITY:

1. Divide the class into three groups, assign one pattern per group. Practice clapping with each group separately.
2. Practice clapping the entire pattern (each line) together.
3. Assign to each student a melodic or non-melodic instruments: then play the entire pattern. Instruct those students playing melodic instruments to play the pattern on one note of a chord (1st, 3rd, 5th, 7th, 9th; also 11th and 13th, depending on the number of melodic instruments being used). Practice the patterns.
4. Introduce speech cues, to define the pulse, using words and familiar topics, i.e. shopping (see Rhythm Sheet #1).

5. Experiment with multilinear rhythms by assigning other rhythmic patterns to a number of different instruments (see Rhythm Sheet #1).

RELATED ACTIVITIES:

1. Utilize Folkwarp Record FC 7844 *African Songs and Rhythms for Children*. Most of the selections on this record introduce the clapperless bell at the beginning then adds subsequent rhythms one by one until the percussive background is complete. One of the best introductions to *time-line* would be to tap, clap or play the rhythmic line of one of the instruments throughout a piece. It allows for a "feeling" of poly-rhythm.

EVALUATION AND CRITIQUE:

1. Were the students able to divide rhythmic units (pulses) into symmetrically smaller ones (as in divisive rhythm).

2. Were students successful in the performance of interchangeable duple and triple rhythms?

3. Was the class able to create an ensemble of non-melodic and melodic instruments that rhythmically syncronized and demonstrated divisive and perhaps additive rhythms?

REFERENCES:

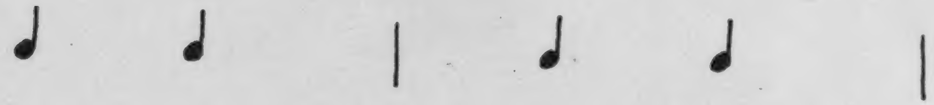
Nketia, J.H. *The Music of Africa*. New York: W.W. Norton, 1974, 125-133.

Bebeau, M.J. Effects of traditional and simplified methods of rhythm reading instruction. *Journal of Research in Music Education*, *30* (2), 1982, 107-119.

AFRICAN ACTIVITY NO. 1

RHYTHM SHEET 1

a.



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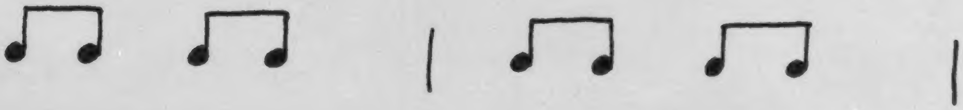

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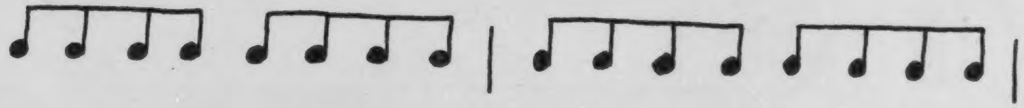

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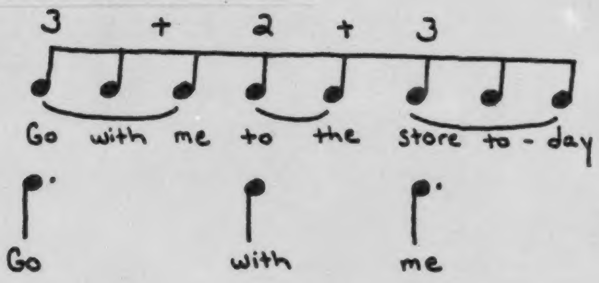
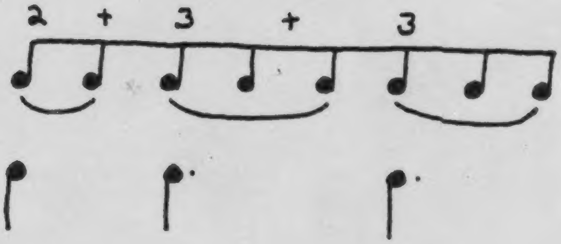

3 + 2 + 3
Go with me to the store to - day
Go with me

e.



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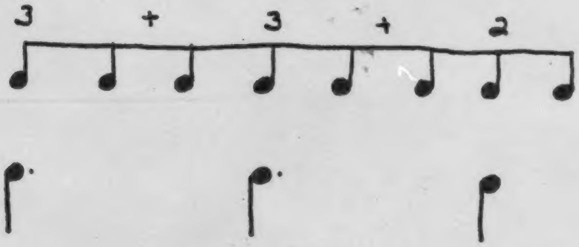
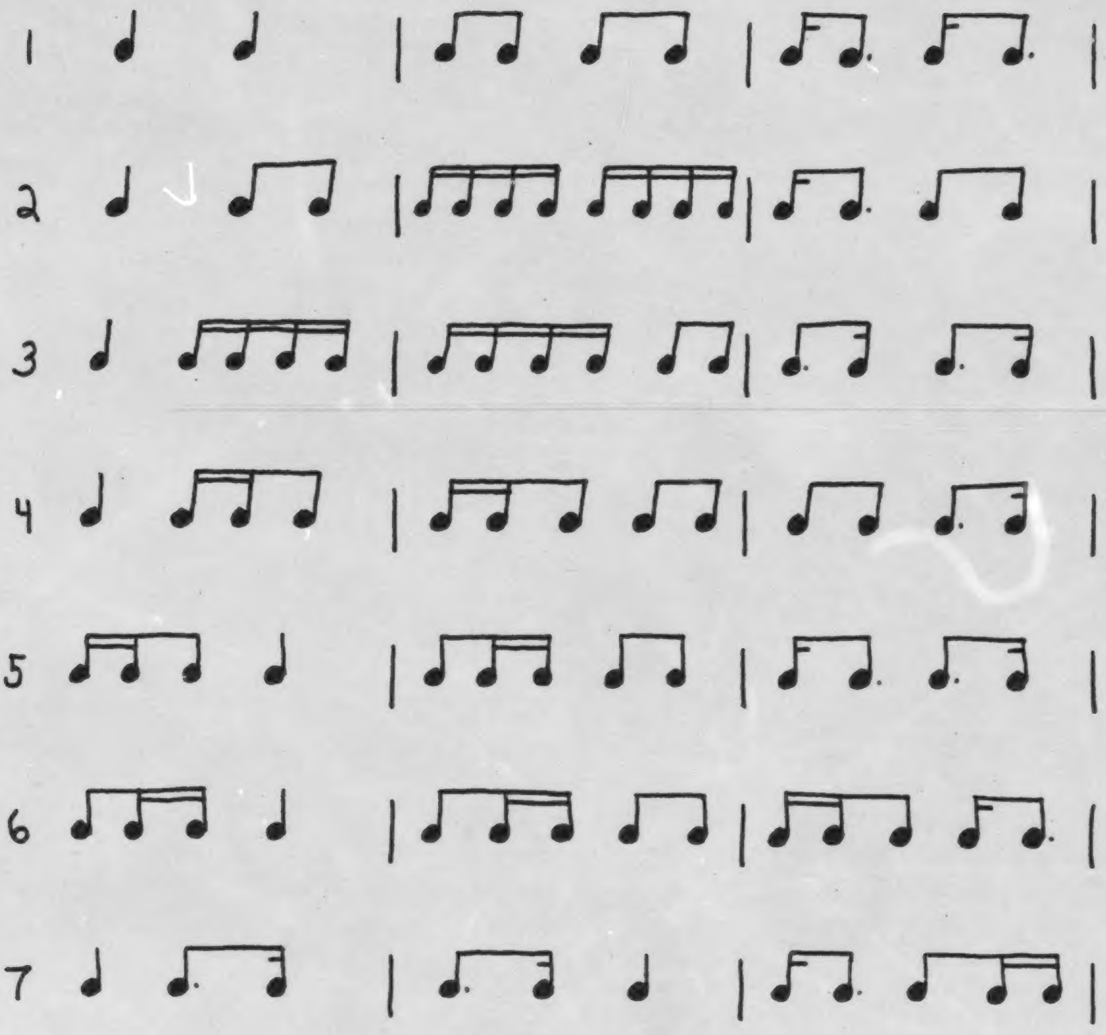


AFRICAN ACTIVITY NO. 1

RHYTHM SHEET 2



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AFRICAN ACTIVITY 2

TITLE:	Antiphony (call and response)
LEVEL:	Middle School - Adult
TIME REQUIRED	45 minutes
MATERIALS:	Song (included) Piano Drums
OBJECTIVES:	The student will demonstrate an understanding of call-and-response songs through participation in vocal performance.
INTRODUCTION TO CONCEPT: PRE-ACTIVITY, QUESTIONS, DISCUSSION, AND DEMONSTRATION	1. Define call-and-response singing and explain its various organizational structures. (see concept) 2. Introduce the call-and-response song (included in this packet): a) briefly discuss the country of Ghana (see notes). b) discuss the type organizational structure used in the song. c) call attention to differences in the solo parts (rhythm is the same, pitches are different). d) clap and count the rhythm. e) note that this Ghanaian chant "Atadwe" expresses joy or feeling of well-being. f) read the words aloud with the class.
PROCEDURES FOR ACTIVITY:	1. Play the song on piano for listening purposes then have the class sing with accompaniment. 2. Divide the class into two groups (solo and response) and sing the song again. 3. Once students are familiar with the chant add drums. Some drums might play the solo rhythm while other play the response rhythm.
RELATED ACTIVITIES:	1. Chant commonly-known rhymes in a call and response pattern as a prepartatory exercise.

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2. Another straightforward exercise is to have one person in the class speak one sentence on a topic of his/her choice then ask the class to respond "Oh yes, Oh yes" or in a similar fashion. Create a rhythm from solo to response so that there is a continuous flow of sound.

EVALUATION AND CRITIQUE:

1. Were the students able to recognize places in the melody line which changed in pitch, but retained the rhythm?

2. Did the students identify a feeling of happiness or well-being that the chant expresses?

3. Could the class perform the solo and response sections smoothly by entering and terminating the phrases correctly?

REFERENCES:

Nketia, J. H. K. The Music of Africa. New York: W. W. Norton, 1974.

March, M. V., Rinehart, C. A., and Savage, E. J. Afro-American Music (spectrum of music series) New York: Macmillan, 1975.

Merriam, A. The Anthropology of Music. Evanston Northwestern University Press, 1964.

ABOUT GHANA

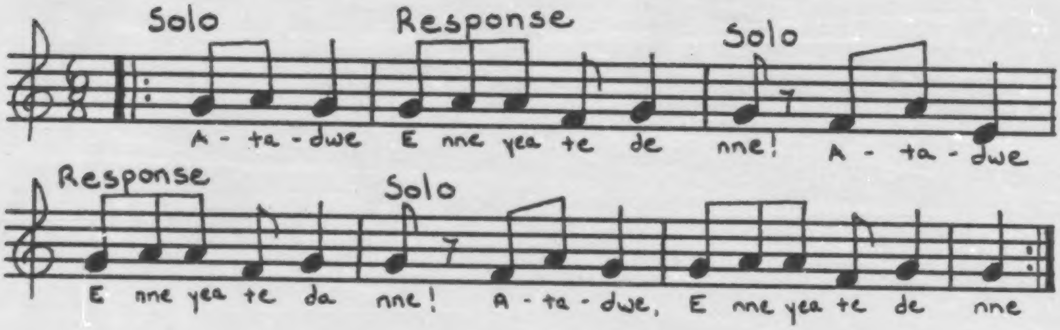
Ghana, located in West Africa, gained its independence from Great Britain and Germany in 1957. The capital city is Accra. Ghana is considered one of the most developed countries in the Third World. The University of Ghana is located in Legion.

As in all African societies, drumming is very important in Ghana. In some ethnic groups, such as the Ewe, skills in drumming appear to be hereditary, passed on from father to son.

NOTE: It would be helpful to acquire a map to point out Ghana to the students.

AFRICAN ACTIVITY NO. 2

ATADWE Ghana Chant


Solo
Response
Solo
A - ta - dwe E nne yea te de nne! A - ta - dwe
Response
Solo
E nne yea te da nne! A - ta - dwe, E nne yea te de nne

reprinted by permission from African Music In Ghana by Nketia, J.H. Kwabena. Northwestern University Press.

AFRICAN ACTIVITY 3

TITLE: Antiphony (call and response)

LEVEL: Middle School - Adult

TIME REQUIRED 45 minutes

MATERIALS:

Record player
Recording of "Endless Love" (Diana Ross & Lionel Richie) with words
Chalkboard

OBJECTIVES:

The student will become familiar with call-and-response type melody within the context of contemporary black music through listening and performing.

INTRODUCTION TO CONCEPT: PRE-ACTIVITY, QUESTIONS, DISCUSSION, AND DEMONSTRATION

1. Define antiphony and explain its various organizational structures. (See Nketia)
2. Outline and explain the antiphonal structure of "Endless Love" on the board.
3. Listening to the recording.

PROCEDURES FOR ACTIVITY:

1. Divide the class into two groups (call and response) and practice singing the song with the recording.
2. You might point out the use of syncopation, and/or discuss the message implied in the lyrics. Both these characterisitcs are typical of African and Afro-American music.

RELATED ACTIVITIES:

1. Ask students to bring songs or recordings of their preferred Black music groups, and assign listening and analysis similar to that done on "Endless Love."
2. Discuss the messages or implied meanings of words or texts in Black-American popular songs. Use selections from Aretha Franklin, Marvin Gaye, Donnal Summer, Lionel Richy.

EVALUATION AND CRITIQUE:

1. Were students able to identify the repetitive textual, rhythmic and melodic elements in this song.
2. Could the class relate the antiphonal form in traditional African music with its contemporary counterpart?

REFERENCES:

Ross, D. All the greatest hits. Hollywood: Motown Record Corporation, 1981.

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AFRICAN ACTIVITY 4

TITLE: Integration of Speech & Song

LEVEL: Sr. High - Adult

TIME REQUIRED 45 minutes

MATERIALS: Piano

Sheet Music (select one)
-Ev'ry time I feel de spirit
-My Lord, what a mornin'
-Great Day!
(These Black spirituals are all arranged by Hall Johnson)

OBJECTIVES:

1) To acquaint students with the use of long and short syllables characteristic of African speech rhythm. (See bibliographic references)

2) The student will demonstrate an understanding of prosaic features of African speech rhythm.

INTRODUCTION TO CONCEPT: PRE-ACTIVITY, QUESTIONS, DISCUSSION, AND DEMONSTRATION

NOTE: Prior to this lesson have each student create a short poem (one verse) on a topic of their choice.

1. Explain the use of vowels, consonants, and syllabic nasal in African speech rhythm. (See references for further discussion)

2. Select several students to read their poem, and point out the long and short syllables therein.

3. Distinguish between short and long syllables in the selected song by Hall Johnson.

4. After teaching the melody rehearse the song with piano accompaniment.

5. Explain the use of prosaic features (whispering, special interjections, accents or stress syllables) in African vocal music.

6. Using the speaking voice and words to the selected song, demonstrate prosaic features. (speech integrations, accents, stress syllables whispering)

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PROCEDURES FOR ACTIVITY:

1. Select three students to recite their poem using one prosaic feature.

2. Experiment with ways to use prosaic features in the selected song. Involve the entire group and request their input. If desireable have small groups to work on one feature, wit the song, and demonstrate to others.

3. Sing the song as a group using prosaic features in the ways which have been suggested.
   NOTE: Make certain that everyone knows how the song will be performed.

RELATED ACTIVITIES:

1. This activity could be expanded into an entire unit. Songs & poems could be assigned to individuals or to small groups and researched.

2. Listening to and comparing the interpretations of gospel songs performed by different groups could be a motivating pre-activity.

EVALUATION AND CRITIQUE:

1. Were students able to identify long and short syllables in the poem?

2. Using the prosaic features suggested, were students able to advantageously place them in the song text?

3. Was the song selected for the activity interpreted in a positive manner utilizing prosaic features?

REFERENCES:

Nketia, J. H. The Music of Africa. New York: W. W. Norton, 1974, 177-184.

Fisher, M. M. Negro Slave Songs in the United States. Ithaca: Cornell University Press, 1953.

Jones, A. M. Studies in African Music. London: Oxford University Press, 1969.

Johnson, H. Thirty Negro Spirituals. New York: Schirmer, 1949, 14, 69, 78.

AFRICAN ACTIVITY 5

TITLE: Movement

LEVEL: Intermediate - Adult

TIME REQUIRED 30 minutes

MATERIALS:

Poem (African Dance -- included)
Piano
Drums
Rattles

OBJECTIVES: To explore African music through dance movement.

INTRODUCTION TO CONCEPT: PRE-ACTIVITY, QUESTIONS, DISCUSSION, AND DEMONSTRATION

1. Read the poem "African Dance" for listening purposes.

2. Chant the poem while students improvise movements to words/phrases within the poem (i.e., low, slow, dance, whirls, softly, low beating).

3. Notate a rhythmic pattern of each line using a creative movement from each student (this will result in a dance form that the entire class "made up". The notion may also be original).

PROCEDURES FOR ACTIVITY:

1. Clap the rhythmic pattern with the class.

2. Add drums, and rattles to play the patterns while other students dance and/or chant.

3. Play a variety of rhythmic patterns (fast or slow; mixed and unusual meters; syncopated) on drum. Ask students to imitate the rhythm you play through body percussion (slap, pat, clap, or any body sound they can create).

RELATED ACTIVITIES:

1. Discuss the relationship of speech to traditional African music (see related concept). Ask students to convey phrases from other Black-American sources in movements. Use texts of gospels, work songs, soul music, and other sources of Black-American poetry. Could utilize vernacular sayings or phrases known to students. Create a movement ensemble with each student utilizing his/her preferred expression, phrase, word, etc.

EVALUATION AND CRITIQUE:

1. Were the students able to recognize through bodily movements the slow, fast, low, high movements and inflections while speaking the poem?
2. Were students able to individualize poetic lines and phrases through movement and combine them to create a movement ensemble?
3. Were the students able to imitate rhythm played on instruments in movement?

REFERENCES:

Boardman, E., and Landis, B. *Exploring Music 3*. New York: Holt, Rinehart and Winston, 1966.

Marsh, M. V., Rinehart, C. A., and Savage, E. J. *Afro-American Music* (Spectrum of Music series) New York: Macmillan, 1975.

POEM: AFRICAN DANCE by Langston Hughes
from Selected Poems of Langston Hughes
by Langston Hughes, Alfred A. Knopf, Inc.

The low beating of the tom-toms,
The slow beating of the tom-toms,
Low . . . slow
Slow . . . low--
Stirs your blood.
Dance!

A night-veiled girl
Whirls softly into a
Circle of light.
Whirls softly . . . slowly,
Like a wisp of smoke around the fire--
And the tom-toms beat,
And the tom-toms beat,
And the low beating of the tom-toms
Stirs your blood.

AFRICAN ACTIVITY 6

TITLE: Rhythm (contemporary music)

LEVEL: Middle School - Adult

TIME REQUIRED 30 minutes

MATERIALS:

Record Player
Rhythm instruments (non-melodic)
Suggested recording(s): "You are the sunshine of my life: and/or "I wish (those days could come back again)"

Note: Both of the above selections (arranged and performed by Stevie Wonder) show influences of African rhythm. Syncopation is prevalent in black music, as in these examples.

OBJECTIVES:

To explore and become familiar with rhythm as used in popular music.

INTRODUCTION TO CONCEPT: PRE-ACTIVITY, QUESTIONS, DISCUSSION, AND DEMONSTRATION

1. Establish the meter of the song. Ask students to listen for the four-beat pulse.
    a. In "you are the sunshine of my life": listen for the drums and where accents occur.
    b. In "I wish" listen for the trumpets and determine on which beat(s) they are heard.
    c. In both selections listen for syncopation in the rhythm and melody.
    d. You might point out the following: Rhythm is the organizer and energizer of music.
    There is an immediacy to rhythm, i.e., it is heard right away. One song may have multi-rhythms played simultaneous (polyrhythm).

2. Play the recording for listening purposes.

3. Students can acquire a "feel" for the rhythm by moving parts of their bodies to the beat. Ask students to sway from side to side (while seated) on each beat; sway back and forth on every two beats (half notes); or move from side to side in a syncopated manner.

4. Experiment with other movements to "feel" the rhythm.

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PROCEDURES FOR ACTIVITY:

1. Listen again to the song. Ask students to try and isolate the rhythm of one instrument and follow it throughout the song. They may be encouraged to notate this particular rhythm.

2. Using non-melodic instruments practice duplicating the rhythm heard in the song.

RELATED ACTIVITIES:

1. Using a simple rhythm, alter the notes one by one to create a syncopated rhythmic pattern.

2. Alter the rhythm of a well-known folksong or melody with some syncopation to allow direct observation of the rhythmic and interpretative transformation.

EVALUATION AND CRITIQUE:

1. Were the students able to identify the four-beat meter in the example?

2. Could the students "feel" when the melody or rhythm was syncopated or offbeat?

3. Could students describe correctly the syncopation? (offbeat, in the air, suspended, etc.)

4. Did the class notate syncopation rhythms and perform them correctly on non-melodic instruments?

REFERENCES:

"The Many Sides of Black Music." Los Angeles: Carnation Company and Motown Records, 1977.

Concept: Multiplicity of Cuban and Mexican Music

Traditional:

Many ethnic groups are represented in Mexico and Cuba and both countries have unique histories as well as geographic and climatic situations which have influenced social and ultimately, musical practices. However, there are certain recognizable characteristics which distinguish Mexican and Cuban music from expressions of other continents. The traditional music in Mexico and Cuba results from a blend of musical styles and practices from the Iberian peninsula, Africa, and the Native American peoples. The degree of blend depends upon the homogeneity of the region or population considered.

For the most part, idigenous music has been absorbed into what is recognized today as traditional Mexican music, but in some parts of Mexico, the native populations have remained untouched by the influence of outsiders. Because of the absence of musical notation in pre-Columbian times, music can only be evoked in the imagination of modern men through some descriptions left by early monks or adventurers. Some research has been done on currently existing native American groups which has shed light on the sound and practice of indigenous music.

There are some remenants of musical and dance practices of the indigenous peoples such as instruments in museum and chronicles and documents in archives, but the rapid extinction of the Indian culture did not permit it to influence Cuban music.

Indian descendants are found mostly in the east zone of Cuba and they are identified by physical characteristics rather than cultural ones.

Where African music has had a profound impact on Cuban music that resulted in an energetic musical style (see concepts on African traditional music), its influence in Mexico has been strongest on the Eastern coastal area (especially Veracruz) and less in the rest of the country.

The Iberian influence has been noted in the emergence of musical forms similar to European ones (such as the romance), as well as the implementation of the major-minor harmonic system, musical notation, and a range of musical instruments unknown to natives in pre-Columbian Mexico and Cuba.

Contemporary:

The pronounced Hispanic culture in the Southwest United States coupled with the migration of Mexican peoples to the North spawned a musical traditional often referred to as Mexican-American. The influx of Cubans to the U. S. has been felt in music in North America. These two areas as well as others (Puerto Rico, Jamaica, Haiti, Dominican Rupublic, Brazil which not dealt with in this publication) fit into a general Latin-American cultural scheme that has contributed generously to music in North America.

Since the middle of the 19th century, the U. S. has been involved in Latin-American music beginning with Louis Gottschalk.

The influences were not only south to north: "The cross fertilization of Mexican music by Cuban was a continuing process." (Roberts p. 17, 1979).

The popularity of North-American Latin musical groups (Santana, Caldera) and individuals (Freddy Fender, Airto, Flora Parim, Chick Corea) has been chiefly on the East and West coasts, however the concentration of Cubans in Florida has recently proven to be a new cradle of Latin-music in North America.

Concerning the Spanish-speaking countries, it is generally accepted that Cuba and Mexico have been the most influential in North American music.

Concept: Mexican Indigenous Musical Instruments and Music

Traditional:

The ancient Mexicans constructed a wide variety of idiophones, membranophones and aerophones. The string or cordaphone instruments were nearly unknown to them, but gained widespread importance with the introduction of strings from Africa and Europe. The well-organized indigenous peoples, better known as Aztecs and Mayons boasted of splendid courts with elaborate celebrations accompanied by well-trained musicians. Some of the drums used in rituals and celebrations were believed to have powers that could influence the people. (Stevenson, 1968)

Throughout Mexico, a wide variety of seed-filled gourds, shells, bells, teeth and bones were used in fertility and funeral rites and highly valued as natural sound makers (Morti, 1968, p. 61). Drums, or membranophones were made from hollowed trunks, turtle shells, or clay and played singly or in ensembles to accompany war dances, ancestoral dances, and simply pleasurable dances, (Marti, 1968, p. 59). Drums were made for specific purposes as were other instruments; never as a display or decorative item.

Aerophones usually produced two or three notes and took the form of flutes, whistles, or ocarinas. However, more complex flutes that can produce several tones and modal scales have been discovered.

Indigenous music and musical instruments formed the backbone of what is Mexican music today.

Contemporary:

In the first half of the twentieth-century after the Mexican revolution (1910) a wave of nationalism took hold. Many of the peasants of indigenious origins fought for freedom and recognition in the revolution. The composers Manuel Ponce and Carlos Chavez began to advocate a native Mexican style rather than a European one that had dominated in the 18th and 19th centuries. They lifted popular music out of the streets and placed it in saloons. There were renewed interests in the pre-Columbian music in Mexico which had been either assimilated or lost. Both Ponce and Chavez composed works utilizing melodies of the Yaquis, Sonoras, and Seris and authentic Indian musical instruments.

> Behague says (1979, p. 129) "In an attempted return to pre-Conquest Indian practices, the crucial factor was not so much authenticity in reviving those practices as it was a subjective evocation of the remote past, or of the character and physical setting of ancient (and, for that matter, contemporary) Indian culture." (1979, p. 129)

The "Indianism" in Mexican serious music has played a role in the birth of a unique Mexican music style. Says Chavez " . . . the one of the Latin American composer is, basically, no different from the case of one from any other land. But let us have no doubt: every land exerts on its men, whether they sense it or not, its own tellusic influence." (p. 18, Musical Thought, 1961).

See Mexican Activities 1, 2, 4, 5, 6, 7

Concept: Mexican and Mexican-American Sacred Music

Traditional:

In Colonial Mexico, the single most important influence and factor for change was the Catholic church.

Music was utilized by the missionaries in the catechization of the native population. When the Indian participation in church activities was limited because of the language barrier, music proved to be one of the more effective tools of conversion. Even though there were many Indians permitted to make and play musical instruments for church activities, they were not allowed to be leaders in musical life. (Behague, p. 203, 1979).

The first music schools organized by monks in Mexico consisted of teaching Gregorian chant and Spanish motets to Indian choirs. By the eighteenth century, many of the musical groups and musicians formed in missions where considered to be as fine as their European counterparts. Some codices contained pieces in native languages but the Indians were also taught in latin and spanish. (Behague, 1979) Evidently, the natives were capable of making European-like musical instruments and rendered unnecessary the importation of them from Spain. (Stevenson, 67, 1971) Once introduced to new instruments, they proceeded to incorporate them into leisurely and daily musical events and created a new "sound" in secular music. Even though some "villancicos" and religious songs were translated into native languages, musical form remained European with strong doses of Renaissnace and Baroque polyphony and glimmerings of pre-classic style of the latter eighteenth century. (Stevenson, 68, 1971) (Behague, p. 7, 1979)

Only some indigenous dances were accepted in the incidental music for religious dramas, thus indigenous musical expressions were effectively suppressed and quickly died out in areas of hispanic dominance.

During the last half of the 19th century, there seemed to be a wave of nationalism in Mexico with a conscious effort to develop secular artistic activity. Indigenous, folk, and European musical elements merged to form music with a national identity.

Contemporary

Many sacred holidays associated with the Catholic church are still observed in the U. S. in a Mexican fashion. Masses in Spanish are common in Mexican-American communities. Patron saint days are celebrated in fiestas with traditional foods, folk dances, and masses. The Catholic church and school is the unifying force in most Mexican-American communities. The music in Spanish masses can be of a folk-music nature with guitar or instrumental accompaniment. The mariachi mass that has music provided by the typical mariachi group is also popular. (See concept on mariachi ensemble)

See Mexican Activities 9, 10.

Concept: Mexican Folksong

Traditional:

There are songs for many occasions that aren't narrative like the corrido and comprise part of the vast category of Mexican secular music. Geyerstam discusses the patriotic songs such as those of allegiance to the country and the toradillos of Spanish origins or the love songs. Many of the songs may have instrumental interludes which allow for a brief rest. Other traditional song types of Spanish origin such as sones and jarabes are played on Saint's days, birthdays, or serenades (p. 63, 1976).

The son, also popular in Cuba, exhibits the African-orginated syncopated rhythms. Another song and dance type of great popularity in Mexico is the jarabe. Stevenson describes how the dancing of the jarabe with its energetic movements and sexually insinuating texts was forbidden by the state in the early nineteenth century and adopted by the revolutionaries.

The jarabe came to form a substantial part of the musical folklore and mariachi repertoire. (Stevenson, 1952, p. 184)

> "All the dance types popular at the close of the viceregal period (colonial period) - except the jarabe - have now become obsolete." (Stevenson, 1952, p. 178)

One Mexican song type of importance is the ranchera. It is a song that was first sung by peasants that later developed into a country-music that was accepted in the cities. The ranchera is a staple in mariachi repertoire (Groves, Vol. 10, 1980, p. 530)

Contemporary:

Mexican romantic love songs and rancheras form a part of the Mariachi repertoire in the U. S. Roberts says

> "Like the corridos, the ranchers tend to straightforward lyrics, and their singers draw out the final notes to lines or stanzas. But the ranchera singers add a glissando that has become "typically Mexican" in American eyes, and is a powerful vehicle of sentiment or sentimentality." (p. 19, 1979)

Later Roberts discusses where folk, country and Mexican styles have come together through the work of popular musicians like Linda Ronstadt and Freddy Fender, and comments that " . . . Mexican touches also became an increasingly common resource in any song needing a particularly beguiling melody or rhythm." (p. 196, 1979) The fall of a note at the end of a phrase, according to Roberts, could be a third or more (p. 230, 1979) and is one of the characteristics of Mexican-American vocal style.

See Mexican Activity 8.

Concept: Mariachi

Traditional:

The origins of the mariachi as a singing group with instrumental accompaniment in Mexico are sketchy. The mariachi tradition seems to have developed from the playing of music at wedding festivities. A group of musicians would go from one wedding celebration to another and a certain repertoire became organized as that of the mariachi. According to Geijerstam, the original mariachi group consisted only of string instruments, but was later to include trumpets. (p. 43, 1976) Since then, the trumpet mariachi has become the traditional musical ensemble of Mexico. The mariachi play in a style which is characterized by ornaments, slides, and songs with instrumental interludes. The groups nearly always dress in a manner, by sporting dark pants that are embroidered or sequined on the sides of the legs, vests, and coordinated decorated sombreros.

In a city, it is common to see the mariachis congregating in front of a popular cafe well into the late hours waiting to be contracted to play for parties or serenades. Fees are negotiable and determined usually by the number of songs requested.

One of the most interesting phenomena throughout Mexico and Central America is the serenade which occurs the evening before the wedding for the bride and her family and is paid for by the groom. It may be performed by local music groups or when the groom can afford it, the mariachis. It is notable that mariachis are found in large cities in Central America (outside of Mexico) in the better restaurants, parties and serenades even though they may not form part of the actual folklore of the country.

> Concerning traditional Mexican musical style,
>
> "[There is] a frequent practice of beginning instrumental pieces in a slower tempo than is used in the main body of the piece, with a gradual acceleration to the desired tempo, which is then maintained rigorously until the final cadence. Improvisation is not emphasized in Mexican music . . . (Groves, Vol. 10, p. 521, 1980)

Contemporary:

Mariachis play an important unifying cultural role in Mexican-American communities. The corridos and rancheras that were the popular music in Mexico in the first half of the twentieth century have become part of the contemperary repertoire. New songs are occasionally added and a type of romantic love song is popular. Mariachias perform at various celebrations in the U. S., at weddings, birthdays, and at school, church, and community functions. The mariachi has become a frequent provider of music in the mass in Spanish-speaking communities. Mr. Tom Gautierrez describes the typical mariachi mass which is celebrated on holidays in Topeka, Kansas.

> "The mariachi lead the procession (while playing) into the church as the priest follows behind. The musicians take their place at the front and to the side of the sanctuary and assist in accompanying the sung part of the mass. That is to say they provide the musical direction of the ordinary and proper sections of the mass. The recession from the sanctuary is led by the mariachi once again with the priest following. The procession and recession are no problem to the musicians style since they are accustomed to playing while strolling."

Mr. Gutierrez continues to describe the Mariachi-style in the Midwestern U. S. A.:

> "Mariachi often use two-note glissandos or grace notes at the beginning or in the middle of a melody. It is part of the style which is learned by oral traditions. The musician has the fredom to add these ornaments as he/she wishes. The shouts or cowboy yelps that are a part of Mexican mariachi tradition are usually not performed here. The musicians are uncomfortable doing it. The vocal style is slightly-tense with almost no vibrato. Ornaments can also be sung."

Mr. Gutierrez did say that although the mariachi style is generally the same throughout there may be some differences when viewing the groups from the Texas-southwest, or the U. S., California areas. The reportoires may also vary. (Based on an interview with Mr. Tom Gutierrez, Topeka, Kansas, 1983).

See Mexican Activities 8, 9, 10.

Concept: Mexican-American Corrido

Traditional:

The decima and corrido are two musical forms that are of Spanish origin (Geijerstam, 1976, p. 17). Regardless of origin, they have come to form part of folk poetry and music in Mexico. (It is interesting to note that the decima was widely defused by the country folk in Cuba while the corrido as a historic narrative form in Cuba did not appear important.) The decima in Mexico fulfilled the function of giving general or specific human information and as in Cuba, often told something about the musician.

The corrido, of literary origins, narrates tales of love, war, tragedies, crimes and the like. Geijerstam makes reference to the possibility that the corrido may have been a way to relate news events to illiterate folk in Mexico. (1976, 53)

> "Corrido was a term used by the singers themselves. Upon delivering the information, the corridista would ask whether the general (the employer) was prepared to pay for de corrido por porte." In the former case, the singer charged more, for he would then present all the information he had discovered in improvised verse form." (Geijerstan, 1976, 56)

During the days of cattle drives many corridos were sung to the trials and adventures in North America grassland areas. Many of the cowboys have maintained the corridos in oral tradition. (Paredes, 1976, p. 25) Corridos are usually considered to be part of the mariachi repertoire in Mexican-American tradition.

See Mexican Activity 2.

Concept: Cuban and Cuban-American Sacred Music

Traditional:

Cuba was initiated into Catholic religion and music in the 18th century at the Cathedral of Santiago.

In Latin American countries other than Cuba, the use of music as an "instrument: in catholic colonization was relevant. Due to the easy "conquest" of the Indian in Cuba, Spain did not need to use the Christian Catholic faith as a "firearm", really "this concept of the spiritual penetration did not fit into the worries of the first colonizes (in Cuba)," (Carpenter, 1979).

The African brought a whole religious pantheon reflecting the diversity of African origins. In the case of the Yorubas and Congos, the collection of Catholic Saints became an "agile" solution to the imposition of the official Catholic religion. This allowed the fusion of religions. The arrival of protestants took some development, but in relative terms, very little.

As a new phenomenon of fusion "of the scatologic spiritualism of Allan Kardec, of traditional christianity, the protestant and catholic, and the survival of mysticism and magic of the Congos" (Ortiz, 457, 1965) there arose in this century the Spiritual Center dominations whose music had a function tied with the process of spiritual possession.

The ideology imposed in Cuba (post-revolution, 1959) proclaims atheism as a philosphical principle. The spiritual centers as well as the churches in some protestant sects were close by official decree. The cults and musical practices in the authorized churches are strictly "within walls of the church" and those that are not authorized meet secretly in private homes. Recently "religious activities have acquired a rank of exposed persecution.

Contemporary:

The practice of different beliefs and religions are respected in the U.S.A. Christian temple proliferate, as well as publications of hymnals, records, and radio programs. (Bergon)

As far as spirituals practices, it is common to find them offered in newspapers, announcements, and in the telephone book. Botanic stores have proliferated that offer herbal essences and implements suitable for Afro-Cuban rituals. There are also publications available by Carlos Canet such as "Liturgia lucumis" which gives ample information about the corresponding Lucumi (Afro-Cuban) religion. (Bergon)

See Cuban Activity 4.

Concept: The Hispanic Element in Cuban Folklore

Traditional:

There is a rural folklore in Cuba of direct Hispanic inheritance which has "general" characteristics that may typify Cuban folklore as well as that of other Latin American countries.

In rural zones there are similarities with Spanish customs: love songs, romances, and cowboy songs. (For more information on the romance, see concept on Mexican-American Folk songs.) In the areas that were densely populated by people from the Canary Islnds, the paseo and zapateo are commonly danced. The paseo is a dance step like a promenade or a walking step performed while couples move counter-clockwise in a circle. The lady usually carries the skirt in her hands and gently swishes it about every 2 steps. The zapateo is a series of foot-stomps usually done at indicated moments in the music. The stomps may be performed with the partners facing or side by side. The paseo and zapateo are common throughout Latin-America.

The rural folklore in Cuba does not create music, but oscillates on fixed points and patterns, to the extreme that its value is more poetic than musical, and because of this, Carpentier calls it a "static folklore." Even though the paseo and zapateo prevail in rural zones, perhaps the "most important Spanish element in Cuban music is the sonority of the plucked chord (guitar, laud, tiple, banduria)" (Linares, 1974).

(Post-Revolutionary) There is a Country Festival where awards are given for the poetic value of the decima, as well as a weekly televison program that reproduces the rural environment, but in reality there are few spectators and the participants are professional.

The decima is a ten-line poem which begins conventionally but ends on an ironic or humorous note. It is improvised by the performers.

The Hispanic element forms a part of what is recognized as Cuban Folklore. See concept Multiplicity of Cuban and Mexican Music.

See Cuban Activity 5.

Concept: African Influences in Cuban Music

Traditional:

As in other countries where the Black African has been present, the African heritage has developed in abundant folklore that must be viewed separately from the typical Cuban.

The Afro-Cubans have founded diverse beliefs and mystic religions from African roots while living in harmony with the "white" man. They have taken form in legends, songs, rituals, prayers, dances, and dialects.

Studies realized by ethnomusicologists who have published different books as well as National Folkloric Groups have not been able to bring to light the rituals which are jealously guarded by the people who practice the beliefs aforementioned.

Actually, the practices are no longer a "thing of the Blacks," there has been a death of the African nation and an assimilation of the rituals by the whites--at all social levels. Some of the most sacred musical instruments have been incorporated into orchestras that play popular music.

Speaking of the rituals and the Afro-Cuban folklore, there are some general characteristics: polyrhythm, the predominance of the drum, the almost total absence of melodic instruments, and the antiponal form.

African influences have been fundamental in the evolution of traditional Cuban music. To get the total perspective, see concept Multiplicity of Cuban and Mexican Music.

See Cuban Activity 1, 2, 3, 4.

Concept: The Cuban Sandunga and Modern-Day Salsa

Traditional:

Out of the process of integration of people which results in a Cuban nationality "arose elements of sonority, rhythmic schemes melodic turns, dance steps, and certain flavors that distinguish the music as Cuban" (Linares, p. 10, 1974), but the reality that these characteristics were Cuban was because they served as an endured identification of the people, but it took a form similar to other countries in the area in that the same ethnic influences, rhythms, and oral traditions were presented. These elements were treated by Carpentier as "a lot will have to be done in American Musicography when the study of music is undertaken, not by regions and countries, but by geographic zones that have been submitted to the same influences." (Carpentier, p. 11, 1979)

The development of the massive means of communication (movie industry, records, radio, television, etc.) just as the migratory interchange of peoples with other countries has permitted in Cuba the assimilation of new elements (dance steps, sonorities, and instruments) many which have had a short life and are only memories and unlike others that have become part of the national folklore.

Of all these musics created in Cuba (passing through different epochs, general styles, and tendencies that have served for national identification and received universal recognition) are those that have transmitted through music the essence of what is Cuban and that which it typifies: its mulatto flavor "su mulatex sandunguera."

Sandunga: mulatto term because of its roots. SA = from "salero" (Andalucia) referring to salt. Ndunga = black pepper (African). The people say "Ej! Canta con una sandunga!" which is the same as saying "Sing with flavor!"

Example: "Walk with sandunga."
"Dance with sandunga."

Contemporary:

The Latin orchestras and groups have adopted Cuban percussion instruments such as the Congo drums, the claves, and the maracas, as well as musical styles evident in musical themes and forms. One dominant musical style which has resulted in the U.S. and Latin America is the Salsa.

The Spanish word "salsa" translates as "sauce" and is used as the term "sandunga" when the music is to sound "saucy or spicy." Salsa music is in a 4/4 meter and organized by a 2-bar clave pattern (see activity on claves).

Salsa has become widely popular in the U.S. in Hispanic communities. The groups formed by Carlos Santana (Santana, Amigos, Azteca) that play salsa music, have reached a wide and youthful U.S. audience.

See Cuban Activity 3.

MEXICAN ACTIVITY 1

TITLE: African Harp and Musical Style Introduced in Mexico

LEVEL: Middle School - Adult

TIME REQUIRED: 30 minutes

MATERIALS
Keyboard instrument
Record: Roots of Black Music in America, compiled and edited by Samuel Charters. Folkways Records FA 2694. Visual aids showing the rhythmic, melodic, and harmonic patterns notated in the procedure section.
Drawing African Lyre Harp (included)

OBJECTIVE(S):

To discover the African lyre harp and its influence on the harp-playing in Vera Cruz, Mexico.

To listen to repetitive and short, melodic and harmonic patterns in musical examples that expose African characteristics.

INTRODUCTION TO CONCEPT: PRE-ACTIVITY QUESTIONS, DISCUSSION, AND DEMONSTRATIONS

1. Introduce the influence if immigrant Africans on musical style and instruments in Mexico. The instruments used by indigenous peoples in Mexico were idiophones, membranophones and aerophones, but they had no chordophones. String instruments, such as guitars and violins, were introduced by the Spanish and quickly mastered by the indigenous peoples. The harp was brought to America by the Spanish and also by the Africans. The lyre harp, a popular instrument throughout all Africa, was incorporated into musical life in Vera Cruz, Mexico, where many of the Africa people settled.

2. This album offers two short musical examples played on the Djourou, or lyre harp from the Ivory Coast (Side C Band 8) and the Vera Cruz hapr (Side C, Band 9). The lyre harp is described in the Chapter as "five strings... stretched across an eight inch wooden arch which is attached to a section of gourd which serves as a sounding board."

3. Discuss aspects of African music. The example from the Ivory Coast displays the African style through:
    a. repetitive rhythms
    b. the utilization of a limited instrument (the djourou has only five strings) to create a pleasing melody and variations
    c. a relative small range of musical tones (5) which are played repetitively or nearly exclusively stepwise.

PROCEDURES FOR ACTIVITY:

1. Relate the above characteristics to the Vera Cruz example. The musical excerpt from Vera Cruz displays the above African characteristics on an instrument similar, to an "European folk harp" (according to Charters), (p. 7). Even though this harp has greater range of notes, the melodic and rhythmic repetitions or variations in the melody limited to small intervals or steps. A new European element--harmony, is observable within even a simple variation of a semitone.

2. Demonstrate the djourou musical example at the keyboard, encourage the students to clap or tap the corresponding rhythms while demonstrating on the instrument.

3. Write the five notes on the pentagram which are utilized in the Djouran melody and sing them ascending and descending to get a feeling for the mode.

4. Play the recording of the djourou.

5. Play the selection from Vera Cruz at the keyboard.

6. Discuss similarities and differences in style of the two selections using the terms: repetition, rhythm, melody, and harmony.

7. Play both musical examples again.

RELATED ACTIVITIES:

1. Listen to other instrumental examples on the record Roots of Black Music to identify other African characteristics (particularly the marimba music).

EVALUATION & CRITIQUE:

1. Were the students able to perform the syncopated rhythms satisfactorily?

2. What words were used to describe the rhythm (tricky, fast, uneven, repetitive)?

3. Did the students notice that the melody moved within a very small range?

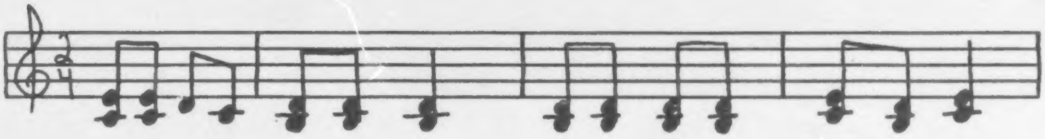
4. The harmony is closely tied to the melody. Could the students hear both parts?

REFERENCES:

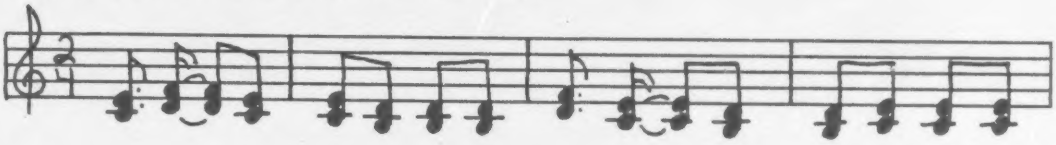
Roots of Black Music in America, notes by Samuel Charter, Folkways Records, Album No. FA 2694, 1972.

MEXICAN ACTIVITY NO. 1

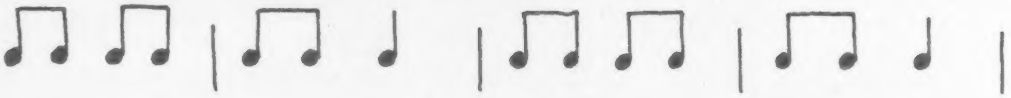
1. VERA CRUZ, MEXICO: HARP PART



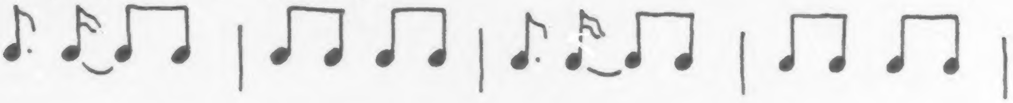
2. VARIATION IN HARP PART: VERA CRUZ



1. RHYTHM ONLY: HARP PART



2. RHYTHM ONLY: VARIATION



Copyright @ 1972 Folkways Records, Album No. FA 2694.

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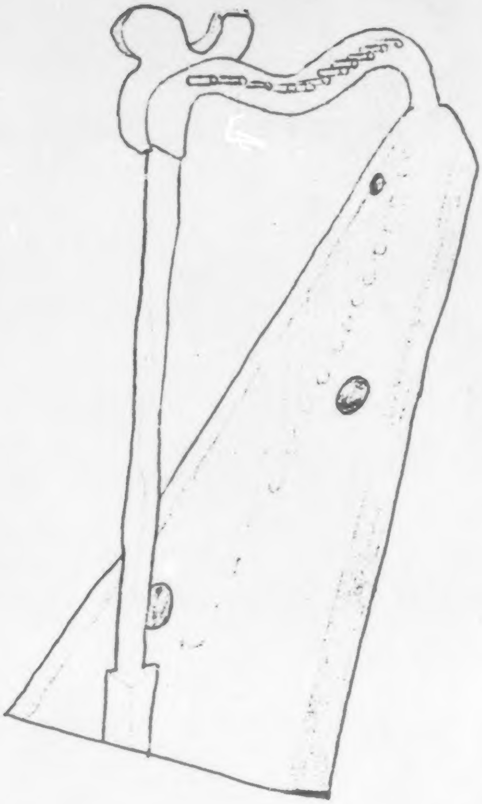
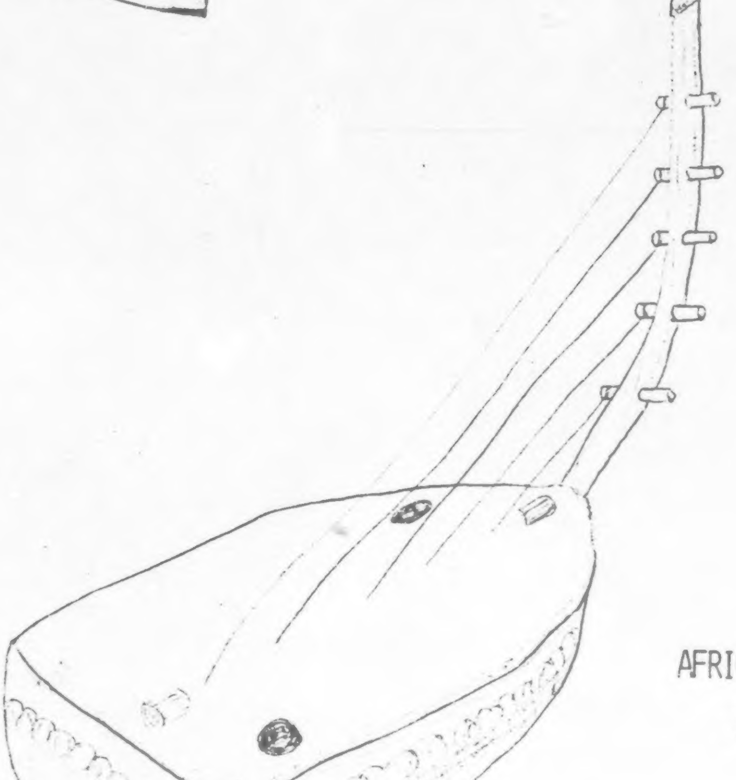


EUROPEAN STYLE HARP



AFRICAN LYRE HARP
(GHANA)

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MEXICAN ACTIVITY 2

TITLE: Narrative Folksong - Corrido

LEVEL: Intermediate through Adult

TIME REQUIRED: 60 minutes

MATERIALS:

Song "Kiansas" with English translation
Metallophone or bell-type instrument
Bass drum
Percussion instruments including the claves and guiro
Tape recorder

OBJECTIVES:

To perform the rhythm incorporated in a Mexican-American folksong.

To place the corrido in a historical and cultural context.

INTRODUCTION TO CONCEPT: PRE-ACTIVITY, QUESTIONS, DISCUSSION, AND DEMONSTRATION

1. Introduce the corrido with its narrative and musical characteristics:

    a. The corrido resulted as a merger of the Spanish romance and native Mexican folk lore. It is a song that usually narrates tales of love, war, tragedies, crimes, and the like. Corridos have proven to be a valuable source of historical information. (It seems that so many were composed about the Mexican Civil War that much of the war history has been preserved in song.)

    b. The musical form is straightforward. It consists of a four line stanza with a repetitive melodic structure. A ternary rhythm is usually employed (3/8, 6/8, or 9/8), though some corridos are in 2/4 meter. The normal accompanying instrument is the guitar, though a harp can also be used.

2. "Kiansas"
The oldest Texan-Mexican corrido in complete form is "Kiansas," which tells of the cattle drives to Kansas in the late 1860s and early 1870s.

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3. The text:
   The text of "Kiansas" refers to the story of a death during a cattle drive and touches upon the conflict between Anglo and Mexican cowboys. The Mexican cowboys are described as better-skilled. The ending is a typical one saying in effect, farewell, my story is over. Note: (*Caporal* is corporal and *vacquero* means cowboy in Spanish.)

4. Corridos are still composed and sung in Mexico and the United States today.

PROCEDURES FOR ACTIVITY: They are usually performed by the mariachi band.

1. After reading the text in English (Spanish if possible), listen to the performance of the corrido "Kiansas" on the tape.

2. Sing the syllable "la" with the melody on tape.

3. Clap the melodic rhythm with the tape.

4. Play the melody on the metallophone.

5. Have the class clap the stress beats 1 and 4 with the melody played by the metallphone.

6. Have the bass drum play the following rhythm (which was just clapped) along with the metallophone on the melody. (see attached example-BASS DRUM)

7. Have the entire class clap the following rhythm (exclude pickup notes). (see attached example-CLAPPING)

   Then perform this rhythm with claves while the bass drum and metallphone sounds the first rhythm

8. Add the guiro to the drum rhythm.

9. Final performance should involve the entire class playing the above rhythm on instruments while singing the melody with "la."

10. Notes: Steps 4 through 10 would be more effective with lower grade levels.

RELATED ACTIVITIES:

1. Compare the corrido to a North American folk ballad that tells a story or narrates an event.

EVALUATION AND CRITIQUE:

1. Were students able to perform the duple to triple rhythmic changes which occurred?
2. Was an ensemble of rhythmic instruments with the voice singing on "la" successfully formed?
3. Were students able to understand the textual meaning of the song, i.e., the relationship of the North American and Mexican cowboys?

REFERENCES:

Paredes, Américo. A Texas-Mexican Cancionero: Folksongs of the Lower Border. Urbana: University of Illinois Press, 1976.

Campa, Arthus L. Hispanic Culture in the Southwest. Norman: University of Oklahoma Press, 1979.

"Kiansas" Text

When we left for Kansas on a big cattle drive,
my "caporal" shouted, "Take good care of my beloved."

Another "caporal" replied, "Have no fear, she has no other loves;
for if a woman is virtuous, no matter if she lives among men."

Five hundred steers there were, all big and quick;
thirty American cowboys could not keep them bunched together.

Then five Mexicans arrive, all of them wearing good chaps;
and in less than a quarter-hour, they had the steers penned up.

Those five Mexicans penned up the steers in a moment,
and the thirty Americans were left staring in amazement.

The steers were vicious, it was very hard to hold them;
an American shouted, "Let the "caporal" go into the corral."

But the "caporal" refused, and a vaquero took the dare;
he got himself killed by the bull, that's all he managed to do.

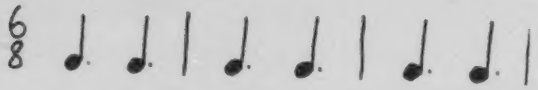
The wife of Alberto Flores asks of the "caporal,"
"Give me word of my son, I have not seen him arrive."

"Lady, I would tell you, but I know that you will cry;
he was killed by a bull with a blazed face against the rails of a corral."

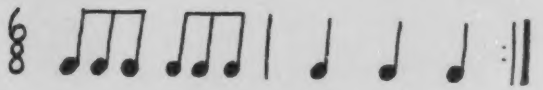
Now with this I say farewell, by my sweetheart's love;
I have now sung for my friends the stanzas about the cattle drive.

MEXICAN ACTIVITY NO. 2

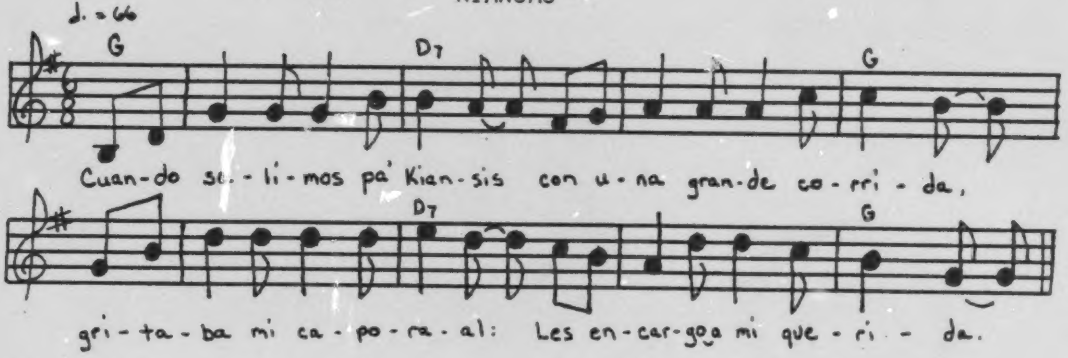
BASS DRUM



CLAPPING



KIANSAS


♩. = 66
G
D7
G
Cuan-do sa-li-mos pa' Kian-sis con u-na gran-de co-rri-da,
D7
G
gri-ta-ba mi ca-po-ra-al: Les en-car-go a mi que-ri-da.

taken from A Texas-Mexican Cancionera by Americo Paredes, University of Illinois Press, 1976.

MEXICAN ACTIVITY 3

TITLE: Music of the Seri, Tzotzil, Tzetal, and Yaqui groups native to Mexico

LEVEL: Middle School - Adult

TIME REQUIRED 60 minutes

MATERIALS: Rhythm instruments: guiro, snare drum (with brushes)
Record: Folk Music of Mexico from the archive of folk song AFS 49 ed. by Henrietta Yurchenco. Library of Congress
Place English translations and rhythmic example in #7 on chalk board or poster

OBJECTIVES:

1. To discover the unique features and uses of music of the Seris, Tzotzils and Tzetals, and Yaquis in Mexico

2. To describe the general music characteristics of the selections of the previously mentioned indigenous groups.

INTRODUCTION TO CONCEPT: PRE-ACTIVITY, QUESTIONS DISCUSSION, AND DEMONSTRATION

1. Musical attributes. When listening to the music of the indigenous peoples of Mexico, one discovers striking similarities to the music of the Native North Americans. It is primarily vocal, with percussion accompaniment. The melodies are repetitious and sung on a limited number of tones. The accents create an alternating strong then weak pulse pattern. Even the vocal style which includes an occasional quaver (though not nearly as strong is the North American style in general) on a note is reminiscent of the indigenous music in North America.

2. Music is often divinely inspired. The author, Henrietta Yurchenco says that "the seris believe that their music is of divine origins and is transmitted to them through the medium of their medicine men." (p. 3 from leaflet accompanying the record.)

3. Listen to the song for healing (L19 A8) sung by the medicine man. After listening to the Song of the Healer, encourage, the student to subjectively describe the

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vocal style (dark, hard, continuous, bright, etc.) and ask what they think the text might mean. Who would a medicine man sing to, to aid in the healing process? What words would the students use to effectively create a healing environment?

4. Indigenous songs accompanied dance and employed percussive instruments. The Yaqui selections on the record (L19 A9-10) are called Deer Dances. Yuchenco sheds light on the use of these dances by explaining, "Although this dance is performed during Christian holy days, its origin is pre-hispanic. The music is sung by one performer to the accompaniment of two notched sticks over gourd resonators (see drawing on p. 4 of leaflet) and a water drum."
The translation of the Deer Dances from Yaqui to Spanish is given by Yurchenco and translated by this author into English.

The Owl
El Tecolote
I am a night person
but they don't harm me
I go on complaining
because I can't be more than
I am
I am a night person

The Green Tree
El Palo Verde
The deer goes searching
for the flowers of a green, green, tree
It goes looking in the branches,
in all the forests
and in all the mountain ranges

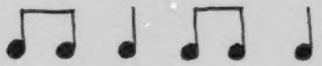
PROCEDURES FOR ACTIVITY:

1. Analysis of the rhythm in one of the above dances. Note the repetition of certain lines in the Yaqui verses and the role of the instrumental accompaniment. The rhythmic accompaniment is a fast 2/4 with some instrumental interludes. Discuss the purposes of the interlude with students. Why do they think the interludes were included?

2. Create a rhythmic line. Listen to part of one of the deer dances again and try playing along (the rhythm) with the guiro

or brushes on a snare drum while listening.

3. Instrumental indigenous music of Mexico. Th sections L19 B8 through 10 are lovely examples of indigenous instrumental music featuring the reed flute and drum. Note: [the high-pitched range of approximately one octave played by the flute and the continuous drum pattern:]



Yurchenco has described these pieces as appropriate for carnivals and the announcement of horse races (p. 6).

4. Listen to these musical pieces and clap the above rhythm lightly while listening.

5. Review with the students the concepts of:
   - limited range of tones used in the melodies.
   - vocal style which involves quavers on notes and repeated melodic lines and texts.
   - repetitive double rhythms in rhythmic accompaniments.
   - range and color of the reed flute. (If time permits, play sections of each piece again.)

RELATED ACTIVITIES:

1. A comparative study of indigenous music in North America could be done with that in Mexico. Many parallels can be found.

2. Instrument-making activities could follow this lesson. There are several good sources for the building of indigenous or folk instruments. For percussion building see--Drums, Tomtoms and Rattles, by Bernard S. Mason. Dover Publications, Inc. New York, 1974. (Republication)

EVALUATION AND CRITIQUE:

1. Could students tap the rhythmic pattern played on the drum in the flute music?

2. Did the class note the instrumental interludes in the Deer Dances and discuss the purpose of them?

3. Did students recognize vocal quavers on sustained notes the repetition of melodies and lines of the text?

4. Did the students feel that the verse described the "personality" of the animal portrayed?

5. Did the group notice the timbre of the flute and relate its high-pitched quality to use in carnivals or races as described by Yurchenco?

REFERENCES:

Folk Music of Mexico edited by Henrietta Yurchenco with accompanying leaflet. Library of Congress AFS L19.

MEXICAN ACTIVITY 4

TITLE: Creation of indigenous - like melodies and rhythms

LEVEL: Middle School - Adult

TIME REQUIRED 90 minutes

PREREQUISITES: Some experience with the soprano recorder or other treble melodic instrument and a reading knowledge of music notation in the treble clef. (Only 1/3 of group will play the treble melodic instrument.)

MATERIALS: Soprano recorders, rasping instruments (guiros, sticks, sandblocks, etc.) and hand drums or drums that don't overpower a flute.
Visual aids with melodic examples given.

OBJECTIVES:

1. To create short melodies in the style of those heard in African Harp and Musical Style Introduced in Mexico Activity and their rhythmic accompaniments.
2. To perform in small ensembles the compositions provided by the students.
3. To constructively analyze the compositions for musical qualities and similarities to the authentic musical examples.

ENVIRONMENT: One in which several groups of students could work in separate areas with a minimum of noise and interference.

INTRODUCTION TO CONCEPT: PRE-ACTIVITY, QUESTIONS, DISCUSSION, AND DEMONSTRATION

1. Divide the class into groups of 2 or 3 students. One person who plays the recorder should be included in each group. The others play a drum or a rasping instrument.

2. Consider the attached melodic and rhythmic motifs--play them on a recorder, piano or other melodic instrument. (Music Examples #1)

3. Tap the rhythms with students and perform them as a group on the rhythm instrument.

4. Have the students using the melodic instruments play the melodic ideas above only 1 measure at a time.

5. Briefly discuss how the melodies and rhythms can be combined.

PROCEDURES FOR ACTIVITY:

1. The goal is to create a short piece using the above melodies and variations on them with rhythmic accompaniment in groups of 2 or 3 persons. It might inspire musical ideas to relate the piece to a theme--see concept Native American Music.

2. About 30 minutes should be dedicated to the organization of the practice in the student groups. Another period should be devoted to performances and evaluations. The evaluation should be clear to the students and include points such as:
    a. the similarity to but not re-creation of indigenous melodies.
    b. the correct use of percussion instruments.
    c. the ability to vary slightly certain melodic and rhythmic patterns.
    d. cohesiveness and fluidity in the ensemble.
    e. ability to describe what has occurred in a performance including negative as well as positive criticisms.

3. If the students desire to listen to the recordings on Folk Music of Mexico, permit them to do so in their groups so that they discuss what rhythms or motifs they prefer.

RELATED ACTIVITIES:

For more advanced students, create harmony by utilizing the same melodic motifs and adding ostinatos, 3rds and 6ths.

EVALUATION AND CRITIQUE:

1. Were students playing melodic instruments able to improvise melodic lines based on the pentatonic scheme?

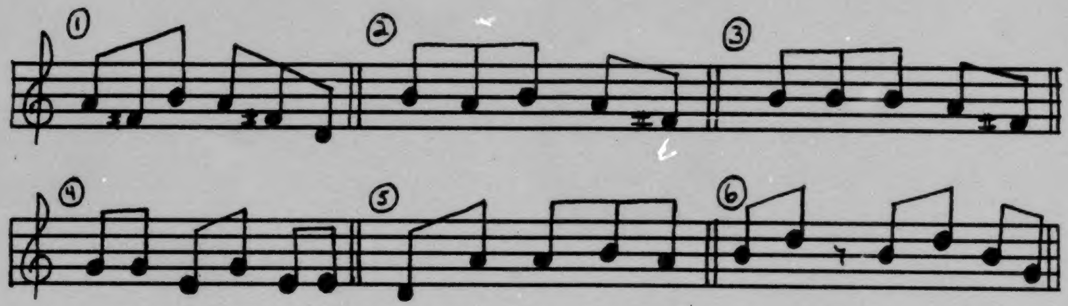
2. Were the percussion instruments correctly played and effectively utilized in the ensembles?

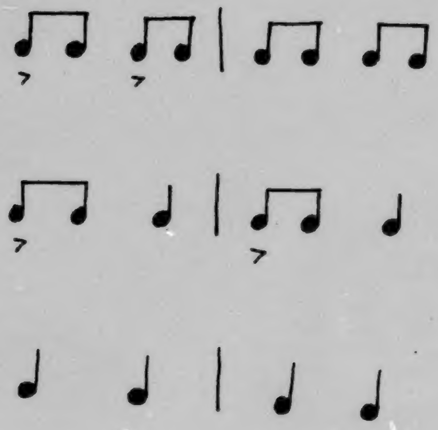
3. Did the groups show a certain amount of improvisation during performance and maintain musical continuity?

4. Were the students able to positively comment on their performances and discuss other ways to create a musical piece?

MEXICAN ACTIVITY NO. 4

MELODIC AND RHYTHMIC EXAMPLES





MEXICAN ACTIVITY 5

Note: This Activity should follow the two previous activities.

TITLE:	Sinfonía India by Carlos Chavez The use of indigenous instruments, melodies, and rhythms in a contemporary work for orchestra
LEVEL:	High School - Adult
TIME REQUIRED	60 minutes
MATERIALS:	Extensive visual aids including the notation of major themes and principal rhythms. Drawings of some of the indigenous percussion instruments incorporated in this work. Piano Recording of the Symphony India Record Player
PREREQUISITES:	Ability to concentrate on musical details for an extended period (30 minutes). Some knowledge of reading musical notation not necessary, but helpful.
OBJECTIVES:	1. To recognize in listening, the melodic and rhythmic elements of this work which conform to the characteristics of indigenous music discovered in activities 1 and 2. 2. To identify and name the percussive and melodic instruments unique or important for indigenous "effects" in this work.
INTRODUCTION TO CONCEPT: PRE-ACTIVITY, QUESTIONS, DISCUSSION, AND AND DEMONSTRATION	1. The drawings on the instruments, with their names in large letters should be placed above the melodic and rhythmic visual aids so the students can look back and forth easily. 2. The themes and rhythms should be copies on posters and placed in order as they appear in the symphony below the instrument drawings. 3. Ideally, the teacher should be familiar with this work as to be able to guide the students through each transition to a new theme or rhythm in an orderly manner.
PROCEDURES FOR ACTIVITY:	1. Play on the piano some of the major themes provided on the following pages.

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2. Tap or play some of the rhythms with the students.

3. Mention to the students that some high-pitched effects are produced on the piccolo which imitate indigenous flutes and to listen for them.

4. Begin the record and indicate what melodies or rhythms are being played as the music progresses.

RELATED ACTIVITIES:

1. Instrument-construction could follow-up this activity.

2. Discuss the "effects" of using non-melodic instruments in musical works and the role of idiophones in the orchestra.

3. Compare the Sinfonía India with North American works that have incorporated folk elements (i.e. Appalachian Spring by Copland).

EVALUATION AND CRITIQUE:

1. Were students able to recognize the sounds produced by the various percussion instruments?

2. Did students perceive the repetitious melodies that helped to create excitement in the work?

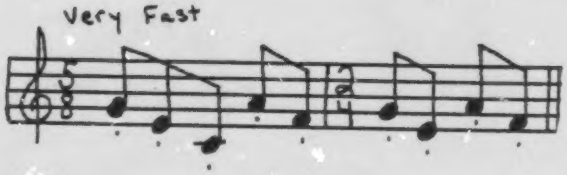
3. Did the piccolo draw the students' attention as a clear reference to indigenous music?

4. Were students able to relate certain sounds to the shape, size, or construction of certain percussion instruments?

1

SINFONIA INDIA

CARLOS CHAVEZ



FULL ORCHESTRA

NO PERCUSSION

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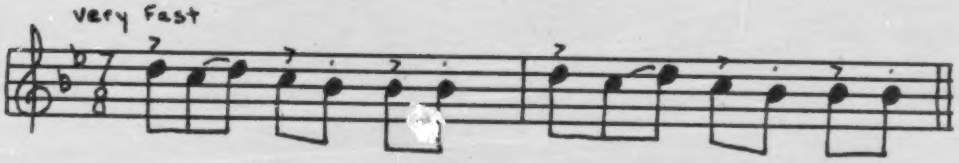
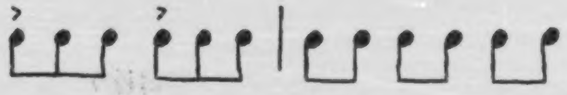
2

STRINGS



INDIAN DRUM



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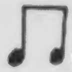
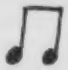
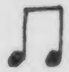
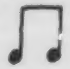
INTRODUCTION OF:

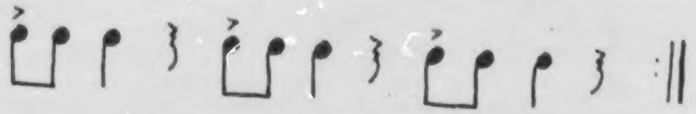
INDIAN DRUM 

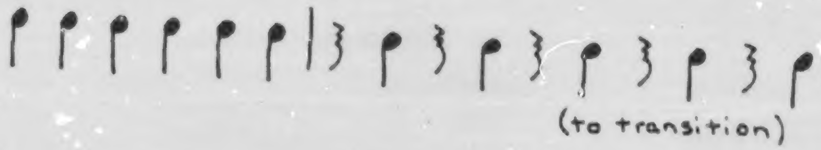
SOFT RATTLE 

RATTLING STRING 

BASS DRUM 

ALL TOGETHER:

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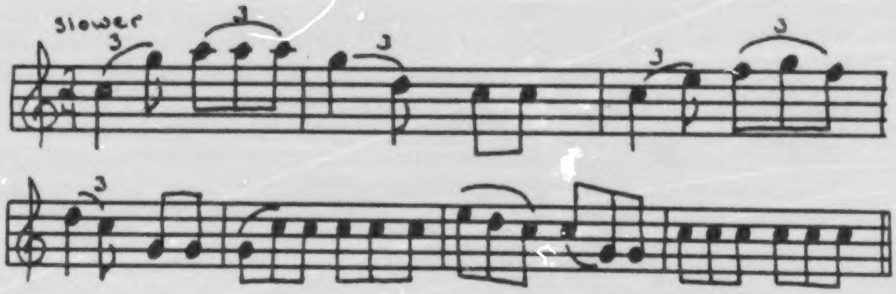
4

CLARINET


slower
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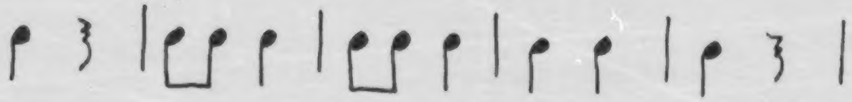
TENOR DRUM



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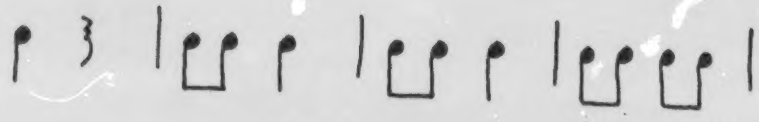
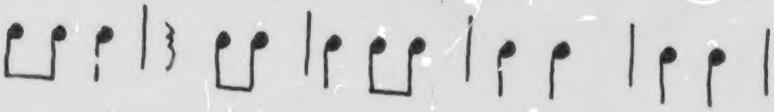
5

SAME MELODY AS BEFORE

TENOR DRUM



RASPING STICK



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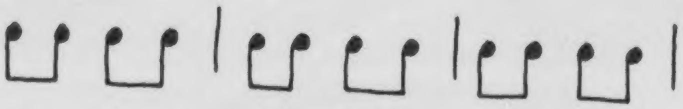
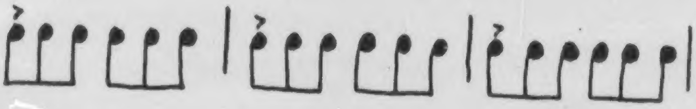
6

RALLENTANDO AND DIMINUENDO

TENOR DRUM



RASPING STICK



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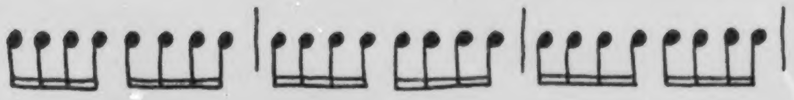
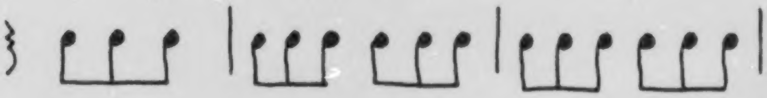
7

MELODY CONTINUES

INDIAN DRUM



TENOR DRUM



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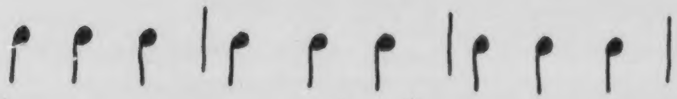
8

HARP ENTERS

LATER THE SUSPENDED CYMBAL ENTERS

CYMBAL



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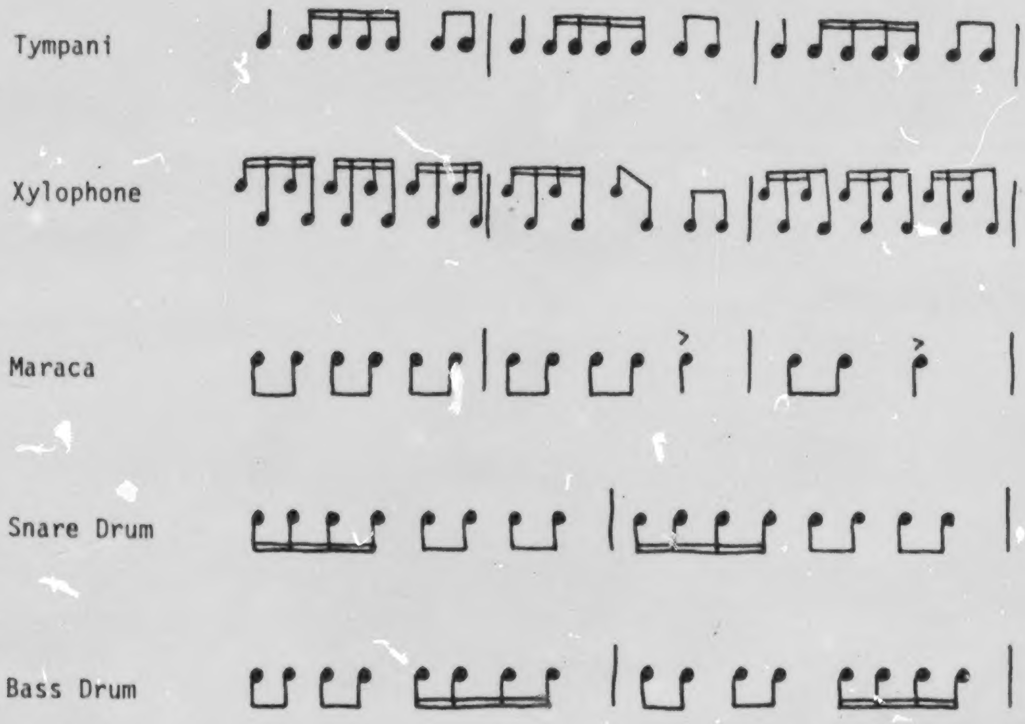
Tympani
Xylophone
Maraca
Snare Drum
Bass Drum

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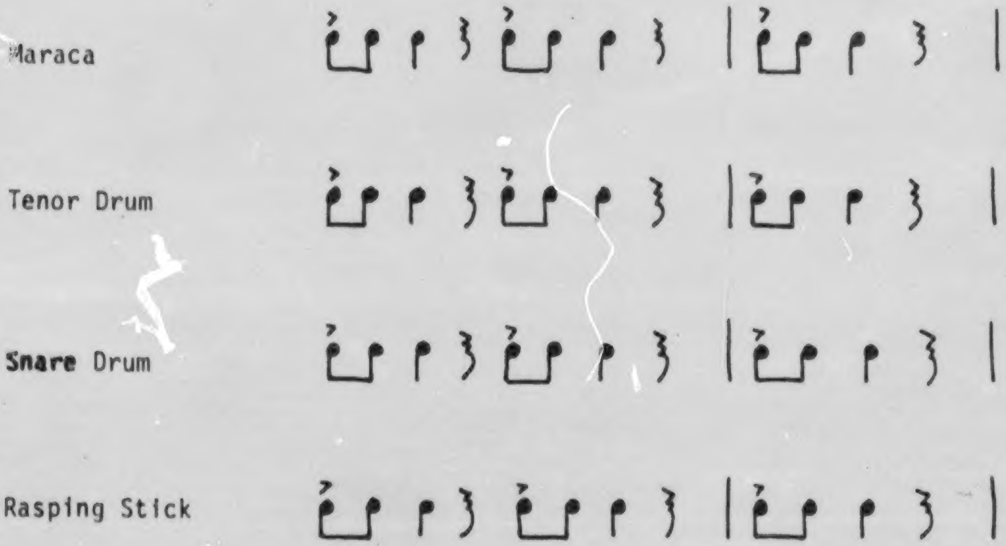
10

FULL ORCHESTRA


Maraca
Tenor Drum
Snare Drum
Rasping Stick

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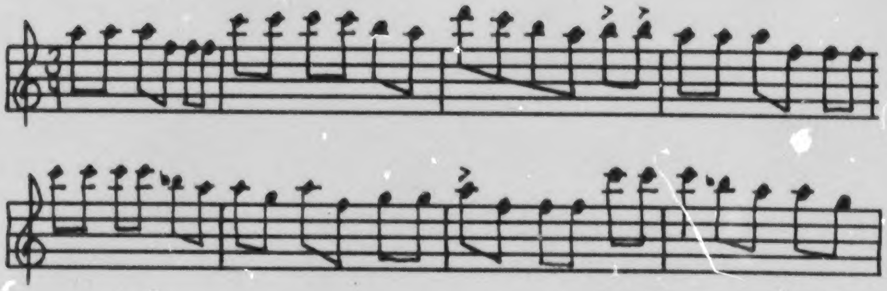
FULL ORCHESTRA



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SINFO[illegible] INDIA

by

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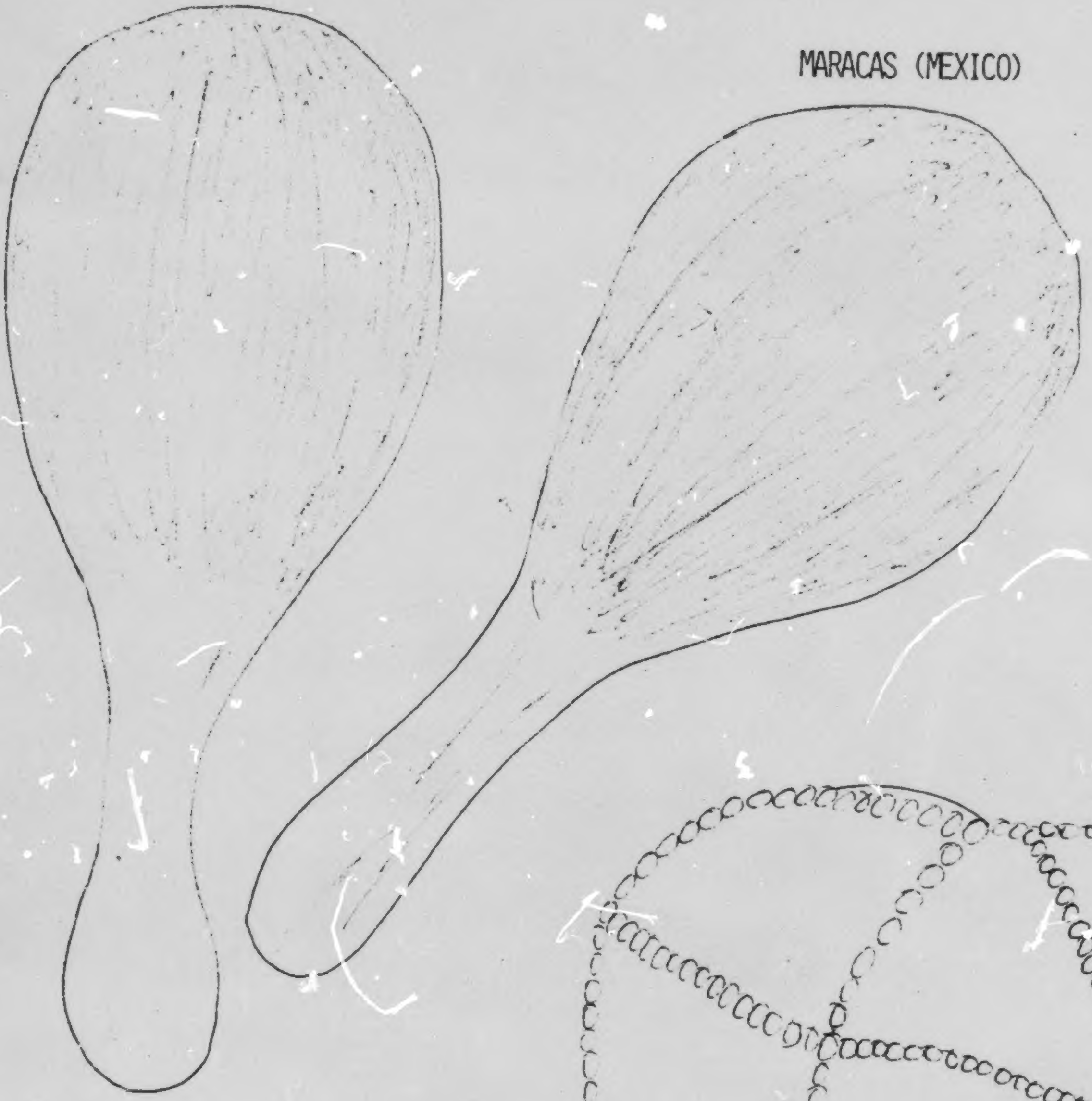
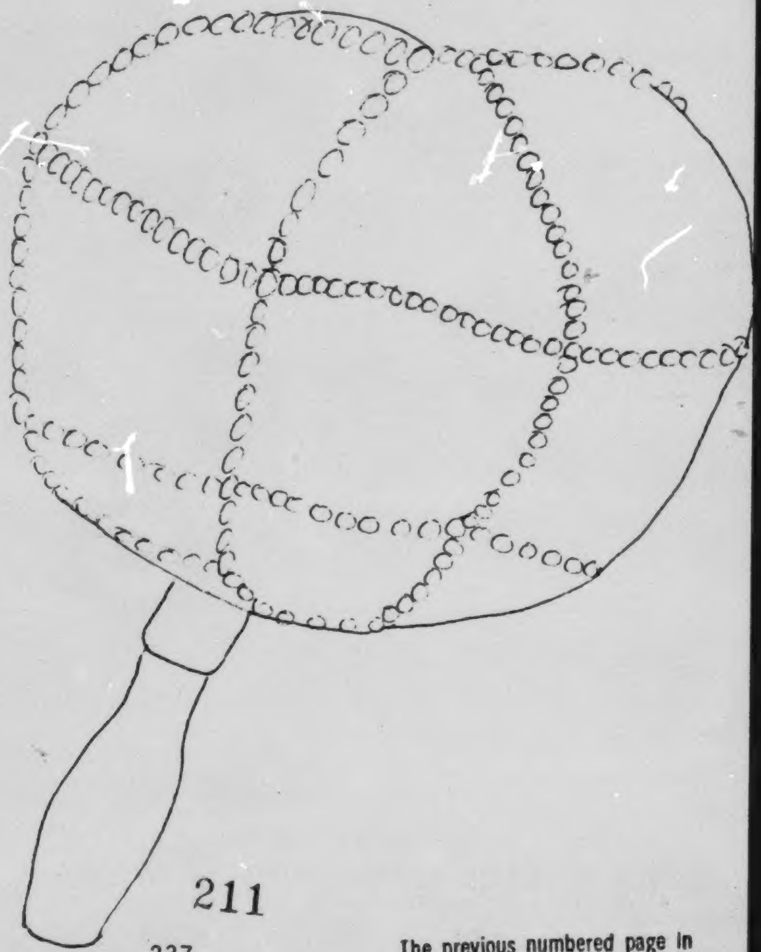


MARACAS (MEXICO)



SEED-COVERED GOURD

(AFRICAN ORIGIN)

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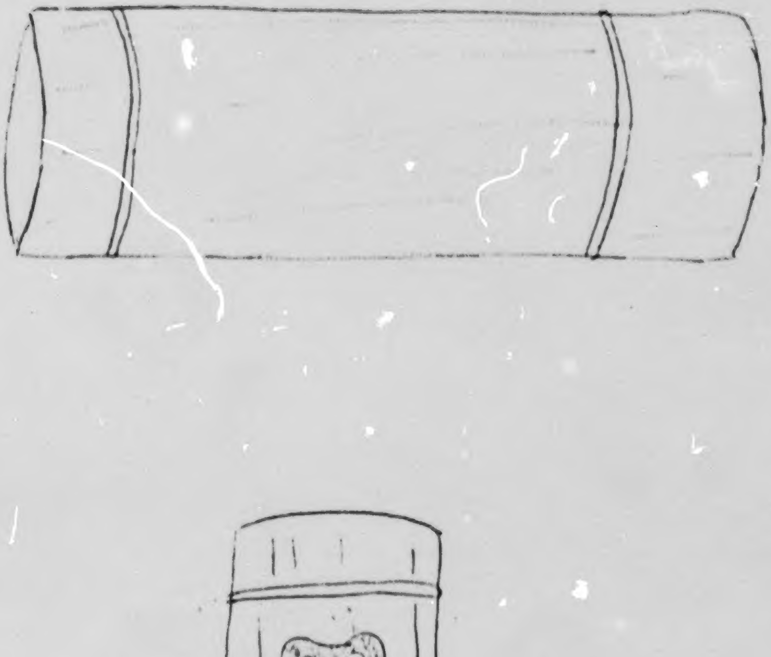

TEPONAXTLI (INDIAN DRUM)

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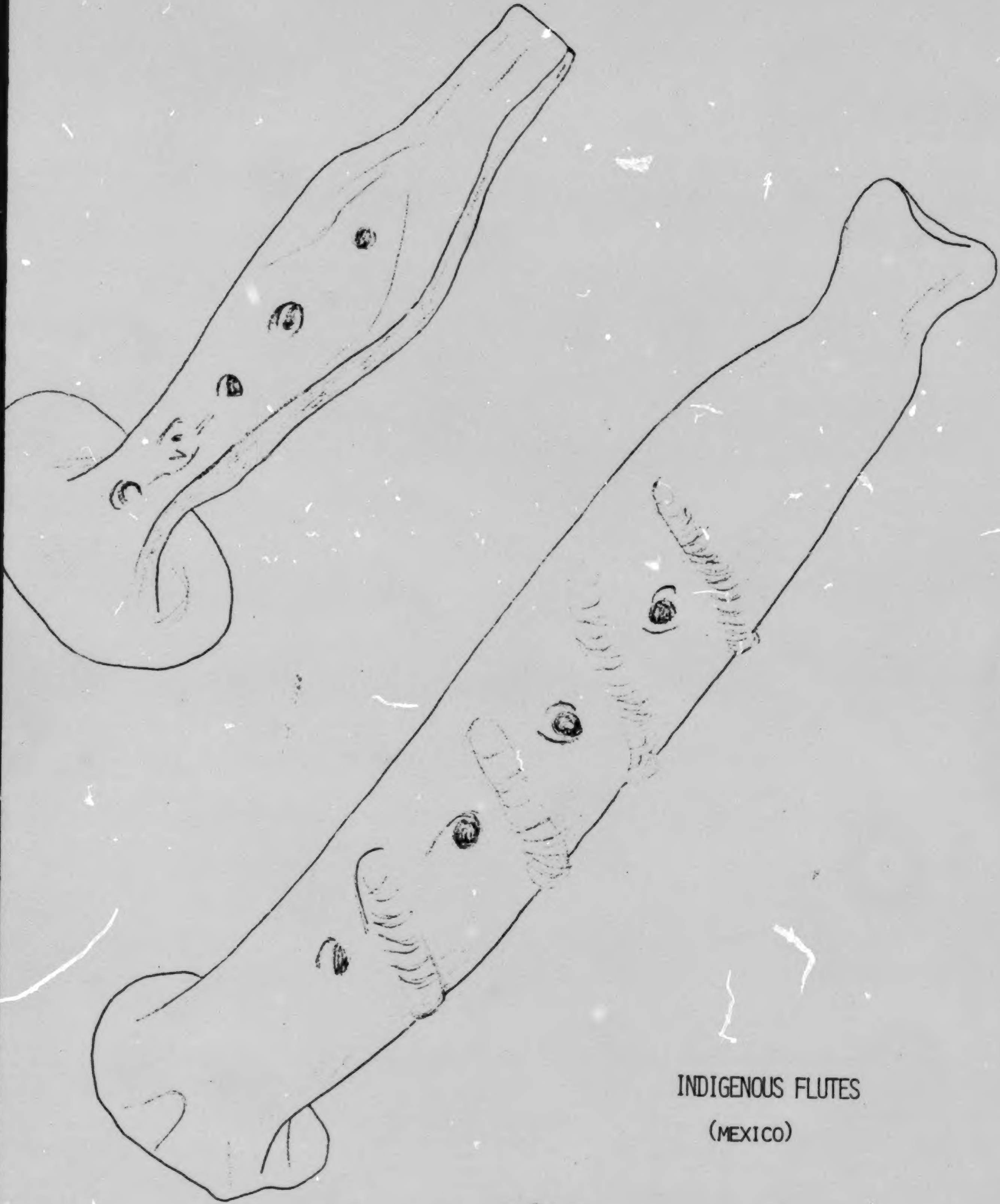

INDIGENOUS FLUTES

(MEXICO)

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MEXICAN ACTIVITY 6

TITLE: Construction of an Aztec-Mexican Water Drum

LEVEL: Elementary - Adult

TIME REQUIRED: 60 minutes (if materials are prepared for assembly)

MATERIALS: Gourds, large clay flower pots, water, wooden sticks, corn husks.
Written instructions available to students.
Drawing of the water drum.

OBJECTIVES:

1. To construct a water drum similar to those used by the Aztecs and some Mexican people today.
2. To experiment with materials and water to achieve resonance and a pleasing musical percussive effect.

INTRODUCTION TO CONCEPT: PRE-ACTIVITY, QUESTIONS, DISCUSSION, AND DEMONSTRATION

1. View drawing and discuss placement of gourd in the water as shown.
2. Cut off one end of the gourd, about 1/3 of it.
3. Cover the wooden sticks with corn husks and secure with them wire or string.
4. Fill the clay flower pots with water.
5. Place the gourd in the water, but do not allow the water to run inside. The opening should be above the water level.
6. Strike the gourd with the covered stick.
7. Experiment with the water level to achieve a satisfying sound.

RELATED ACTIVITIES:

1. See Mexican Activity which incorporates percussion instruments in the creation of indigenous-like pieces.
2. See Activity "Music of the Seri, Tzotzil, Tzetal, and Yaqui groups native to Mexico". The water drum is played on the Deer Dances.

EVALUATION AND CRITIQUE:

1. Did the instrument produce a pleasing sound with added rsonance from the clay pot?

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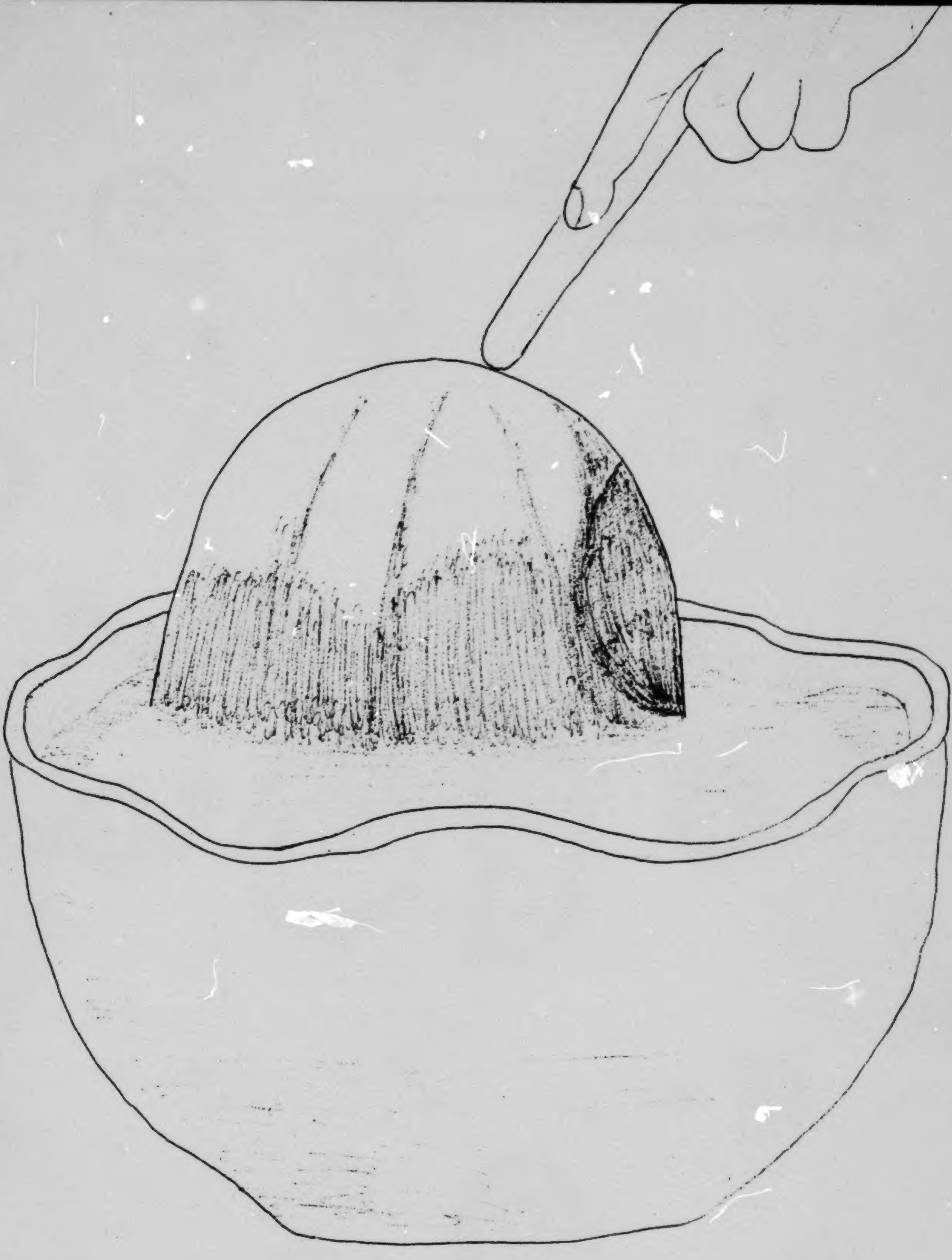

AMERICAN INDIAN WATER DRUM

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MEXICAN ACTIVITY 7

TITLE: Creation of a rhythmic composition using indigenous-like percussion instruments

LEVEL: Elementary - Adult

TIME REQUIRED: 60 minutes

MATERIALS:
Water drums
Other percussive instruments such as: rasping sticks, guiro, rattles, etc.

OBJECTIVES:

1. To create a rhythmic composition through the repetition and variation of certain duple and triple rhythms.
2. To use rhythm instruments that are similar to indigenous ones.

INTRODUCTION TO CONCEPT: PRE-ACTIVITY, QUESTIONS, DISCUSSION, AND DEMONSTRATION

1. Discuss indigenous music and instruments in Mexico (see related concept), their uses, types of construction, and materials common to their construction.
2. If authentic instruments are not available, show some of drawings included in this packet and compare them with available idiophones (used in bands or orchestras).
3. See Activity on construction of the water drums or Drums, Tomtoms and Rattles by Bernards, Mason, Dover Publication, New York, 1974 for preparation of instruments for this activity.

PROCEDURES FOR ACTIVITY:

1. The class could perform the following rhythms as a group or break into smaller ones. (see attached sheet - rhythmic examples)
2. Perform these rhythms as a class, on all the instruments, in unison.
3. Assign or let students choose their individual rhythms from the previous one given.
4. Perform each rhythm 8 times as a group.
5. To add variety, play the piece allowing instruments to enter at different moments (as in a round).

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6. A melody (see attached sheet) in a modal style can be added with the flute or recorder.

RELATED ACTIVITIES: Listen to the recording of the Deer Dances on _Folk Music of Mexico: Music of the Cora, Seri, Yaqui, Tarahumara, Huichol, Tzatzil, and Tzeltal_, edited by Henrietta Yurchenco. AFSL19. From the Archive of Folk Song. Library of Congress. The water drum is played in the deer dances.

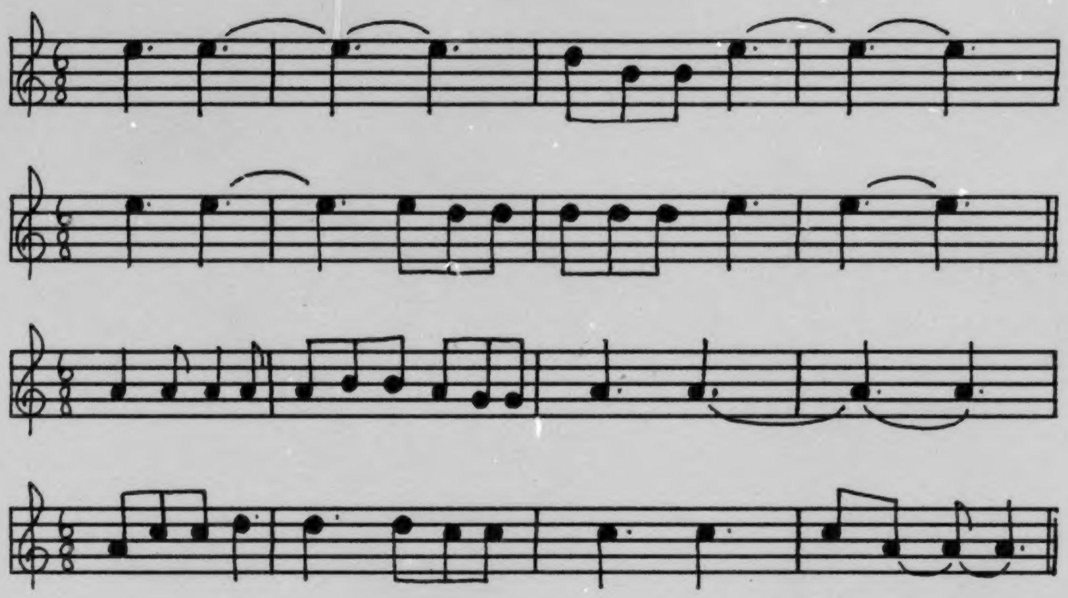
EVALUATION AND CRITIQUE:

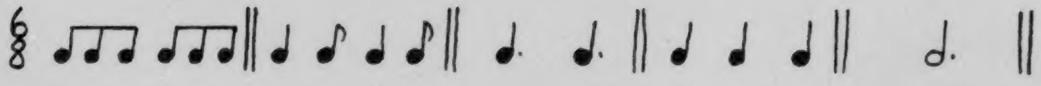
1. Were the students able to perform the duple and triple rhythms simultaneously?

2. Were the students using instruments that they had chosen or made through comparisons with indigenous ones?

MEXICAN ACTIVITY NO. 7

MELODIC AND RHYTHMIC EXAMPLES





MEXICAN ACTIVITY 8

TITLE: Mexican Folksong

LEVEL: Intermediate - Adult

TIME REQUIRED: 60 minutes

MATERIALS:

Recording of La Negra and La Madrugada
Text of La Negra and translation.
Text of La Madrugada and translation.
Instrumental Interludes of La Madrugada in view of the class. (Included)

OBJECTIVES:

1. To identify some musical characteristics of Mexican-American folksong.

2. To familiarize with the Mariachi musical group and its function in the Mexican-American community.

INTRODUCTION TO CONCEPT: PRE-ACTIVITY QUESTIONS, DISCUSSION AND DEMONSTRATION

1. The structure of the Mexican-American folksong. A lively, vigorous rhythm characterizes the Mexican folksong. The alternating meters (from 2 to 3, back and forth) are a standard practice. This is accomplished by the (playing) writing of music in 6/8 time, but articulating it in 3/4 time.

2. Practice the alternating meters. Place the following schemes on the board and have the students clap them by correctly placing accents to give the feeling of duple and triple meter. (see attached page)

   The students should look for the string bass line in La Negra which maintains a 3/4 meter (1. above) throughout most of the song. The violins and trumpets will vary the rhythm from duple to triple most often in the melodic line. For the listener unfamiliar with such rhythmic changes, it may sound like a stumble and a rhythmic recovery.

3. Instrumental ornamentation. Musical ornamentation is characteristic in mariachi bands. In the song, La Negra, the first notes in a musical phrase are often introduced with a glissando or grace note which sounds like a slide. The teacher should try to indicate the occurrence of ornamented notes as the music plays.

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4. Instrumental interludes.
   The folksong usually consists of short verses with intermingling instrumental interludes. These sections act as introductions, interludes, and postludes between the short verses. Notice how La Negra begins very slowly then accelerates until the desired tempo is reached. Howls and shouts are sometimes done in any of the instrumental sections to liven up the song.

5. Mariachi Band and its function.
   The mariachi ensemble consists of guitars, and two string instruments similar to the guitar called the "vihuela" and the "guitarron." The rest of the group is filled out by violins, trumpets, and voices. Sometimes a string bass is included. The mariachi band assists at fiestas, holiday celebrations, marriages, and all other community get-togethers.

PROCEDURES FOR ACTIVITY:

1. Discuss the meaning of the text of the song with the students before playing the recording. Probably the young woman is saying "yes" to proposals of marriage, but the text could be interpreted in other ways. What would "eyes like flying paper" look like? (What expressions would the students use to describe the eyes of their beloved?)

2. Vocal style
   Prepare the class for a vocal style in La Negra that is sometimes tense and nasal. Notice how the voices slide around on the notes and how quickly some of the words are sung.

3. Play the recording of La Negra and guide the students to listen for:
   - Vocal style
   - Change of duple to triple meters etc.
   - Instrumental interludes and ornaments.

4. Discuss the uniqueness of Mexican-American folksong and those aspects which strike the students as disagreeable or agreeable. Try to relate elements of Mexican-American folksong to other types of folk music in the U.S.A.

5. Using the notation of the violin part from the selection "La Madrugada" show how the alternation of the 6/8 and 3/4 meters occurs. Notice that even though the music is written in 6/8, it is articulated in 3/4. (see attached notation)

6. Discuss the meaning of the text of "La Madrugada." It should be viewed as humorous due to the forlorn youth who has fallen in love.

7. Compare the ornamentation, instrumental interludes, rhythms, and vocal style with La Negra.

8. Ask the students to summarize the distinguishing characteristics of these two Mexican folksongs.

RELATED ACTIVITIES:

1. Can students think of any humorous folksongs with themes similar to these?

2. Discuss the theme of these two songs in which the young lady acts disinterested and the young man very much in love. How are relationships between young men and women in the class or group viewed? Are there popular songs which expound this theme?

EVALUATION AND CRITIQUE:

1. Were students able to identify and perform duple and triple rhythms?

2. Were ornaments and vocal styles recognized the characterized mariachi music?

3. Were students able to relate to the texts and perceive the humor involved?

Text: La Negra

Negrita de mis pesares hojas del papel volando
Negrita de mis pesares hojas del papel volando
A to-do di les quesi pero no les di - jas cuando
A-si me di jis-teami pore-o vivo pe-nando
Cuando me trais a mi negra que la guiero ver aqui
Con su re-boz-a de seda que la traje de Tepi
Cuando me trais a mi negra que la quiero ver aqui
Con su re-box-a de seda que la traje de Tepi

Translation: La Negra English translation by Linda Mannering

Little woman who has my heart,
with eyes like flying paper
(repeat)
You tell everyone "yes" but never
tell them when.
That's what you told me,
and that's why I live waiting
I want to see my love right here
with her silk shawl that I brought from Tepi.
(repeat)

Text: La Madrugada

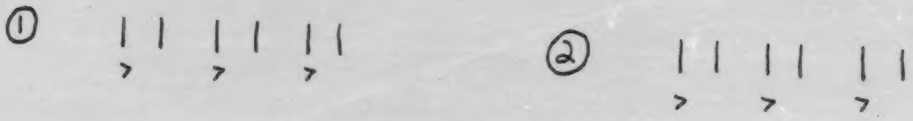
Sing 3 times:
Era la madrugada cuando te empeze aquerer
Un beso a medianoche el otro al amanecer
Sing 3 times:
Benita la noche anduve rodeando tu jacalito
para ver si ti podia ver por un agujerito
Sing 3 times:
Lucero de la mañana prestame tu claridad
para seguirle los pasos a eso joven hoy que se va.

Translation: La Madrugada English translation by Linda Mannering

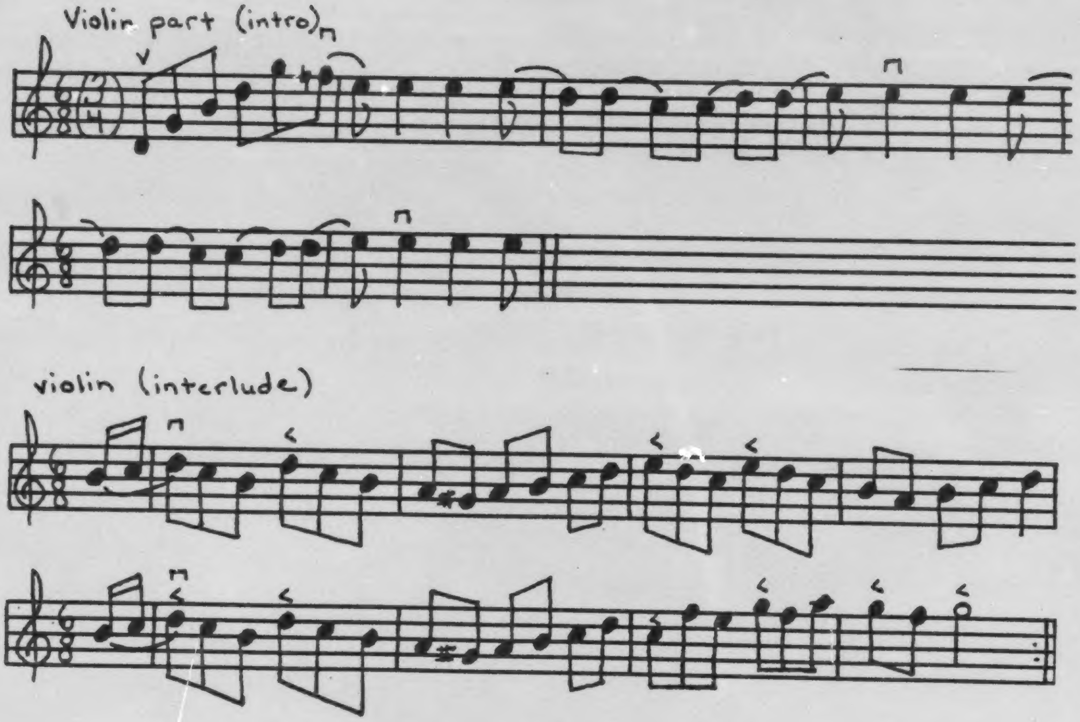
It was early morning when I began to love you.
One kiss at midnight and another at dawn.
(repeated 2 times)
A beautiful night when I strolled around your cottage
to see if I could see you through some little hole.
Morning light I need your clarity
so I can follow your path as I leave.

MEXICAN ACTIVITY NO. 8

DUPLE AND TRIPLE RHYTHMIC SCHEMES



LA MADRUGADA


Violin part (intro)
violin (interlude)

arranged by Tom Gutierrez

MEXICAN ACTIVITY 9

TITLE: Mariachi String Instruments

LEVEL: Elementary - Adult

TIME REQUIRED: 30 minutes

MATERIALS:
Recording of En Tu Dia
Maracas and cloves
Picture of the vihuela

OBJECTIVES:

1. To identify two string instruments used in mariachi ensembles.
2. To explore the tuning of the vihuela and guitarron.

INTRODUCTION TO CONCEPT: PRE-ACTIVITY, QUESTIONS, DISCUSSION, AND DEMONSTRATION

1. The teacher should acquaint the class with one of the two instruments which make the mariachi band unique and authentic, the vihuela. The vihuela is tuned and strung just as the regular acoustic guitar with only two simple changes. 1) It is tuned an octave higher; 2) It has only five strings, (the low E is left off the vihuela). The vihuela is strummed without a pick much in the manner of a rhythm guitar.

2. The guitarron is the bass guitar of the mariachi band. The work guitarron implies a very large guitar in Spanish. It, like the vihuela, has two simple changes when comparing it to the regular acoustic guitar. 1) It is tuned a fifth below a regular acoustic guitar; 2) The strings are A D G C E A. The guitarron is plucked much in the same manner as a bass violin would be, using a pizzacato.

PROCEDURES FOR ACTIVITY:

1. Discuss the above information about the vihuela and guitarron. Show the drawing of the vihuela.

2. Practice singing En Tu Dia with vihuela accompaniment, (if a vihuela is unavailable a guitar must be used). The melody and chordal accompaniment is simple and should be easily learned.

3. Add Maracas and Claves to the song while listening or singing.

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4. Listen to the bass line of "La Negra" or "La Madrugada" to identify the guitarron.

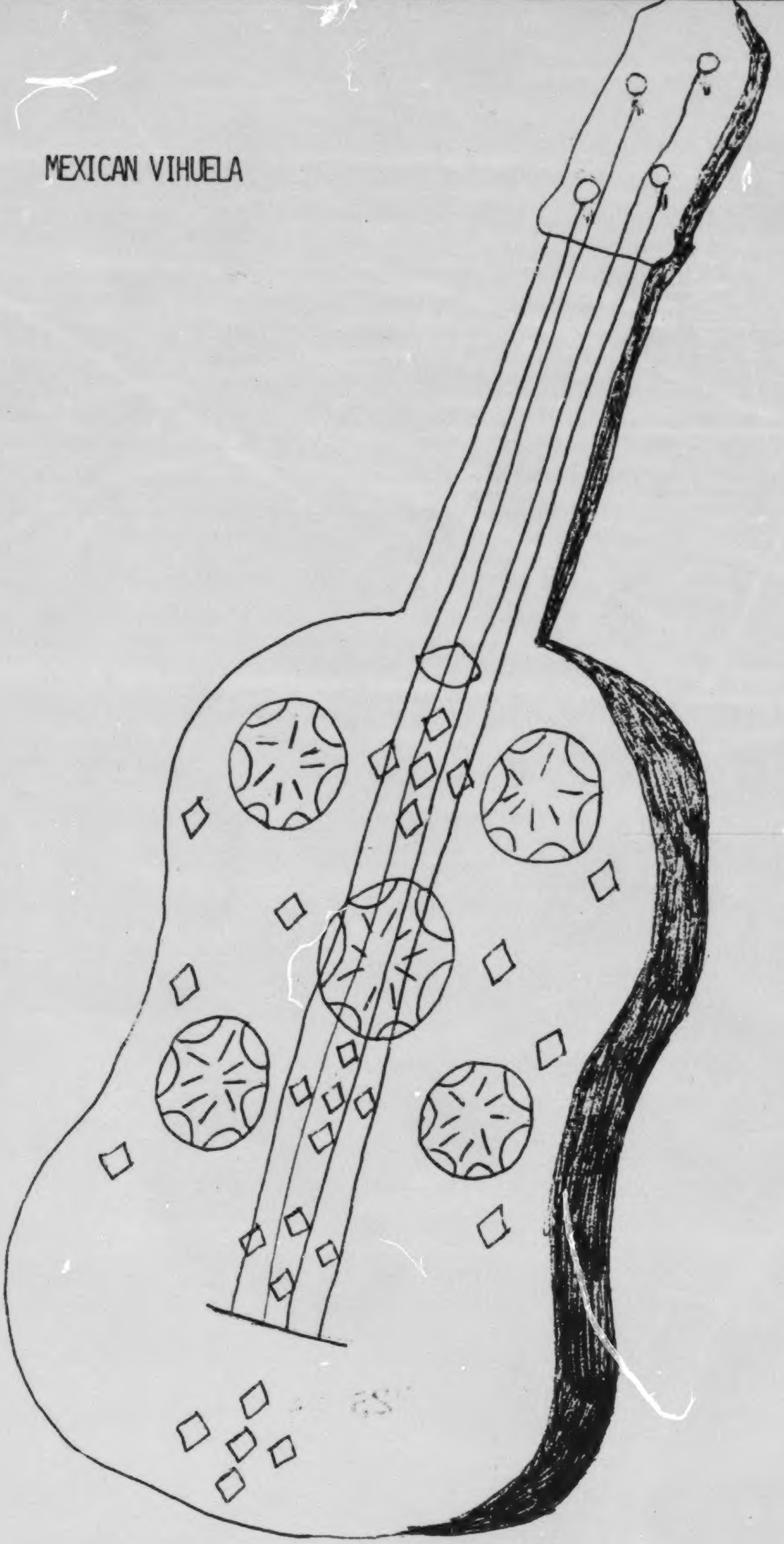
RELATED ACTIVITIES:

1. View string instruments in general and include the guitarron and vihuela and discuss their unique features.
2. Search for photographs of mariachis Contact groups in your area to demonstrate their instruments and playing style.

EVALUATION AND CRITIQUE:

1. Could students accurately describe the vihuela after comparing it to a guitar or violin?
2. Could students recognize the bass guitar (guitarron sound) in "La Negra" or "La Madrugada"?

MEXICAN VIHUELA



MEXICAN ACTIVITY 10

TITLE: The Mariachi Mass. - Proper Section

LEVEL: Intermediate - Adult

TIME REQUIRED: 60 minutes

MATERIALS:
Recording of En Tu Dia
Text of En Tu Dia
Maracas and Claves for class use

OBJECTIVES:

1. To illustrate an example of a song which may be used in the proper section of the mariachi mass.

INTRODUCTION TO CONCEPT: PRE-ACTIVITY, QUESTIONS, DISCUSSION, AND DEMONSTRATION

1. The teacher will have to provide the class with the background information on the proper section of the catholic mass. (A student who is catholic should have no trouble understanding this material. The teacher should try and use the (catholic) student's knowledge to better relate with the class.) There are four musical parts in the proper section of the mass celebrated today: 1) Entrance 2) Offertory 3) Communion 4) Post-Communion. The music in these parts change according to the season or occasion being celebrated.

2. Explain that En Tu Dia is a very appropriate entrance song and at the beginning of the celebration of mass the members of the mariachi band will lead the processional of the alter boys, peer ministers and priests into the church. (This usually is only done on special occasion, i.e., wedding, twenty-fifth anniversary or holy day).

3. EN TU DIA
Celebremos, con gusto, senores
este dia de placer tan dichoso
que en tu santo se en-cuentre gustoso
y tranquilo tu fiel corazon.
Vive vive feliz en el mundo
y que nadie pertube tu mente;
te pondremos un laurel en la frente,
una conchas y perlas del mar
2. Dios bendiga este dis venturoso
y bendiga la prenda que adoro,
hoy los angeles cantan en coro
por los anos que vas a cumplir.
Las estrellas se visten de gala
y la luna se llena de encanto,
al saber que hoy es dia de tu santo
al saber que hoy es dia de placer.

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Translation: ON YOUR DAY
We celebrate with pleasure,
this day of pleasure so wonderful
that your saint will joyfully find
your quiet and faithful heart.
Live, live happily in the world
let no one disturb your mind;
we put a laurel on your head
and shells and pearls from the sea.
God bless this eventful day
and bless the clasp that I adore,
today the angels sing in chorus
for the years that you celebrate.
The stars are dressed for gala
and the moon is full of enchantment
to know that today is the day of your saint
to know that today is a day of pleasure.

PROCEDURES FOR ACTIVITY:

1. Discuss the Catholic mass with students and the use of EN TU DIA as an entrance song.

2. Listen to and sing with the song. Explain that the vowel sounds in Spanish are pure: a is pronounced AH, e is pronounced as A, i is pronounced as E, o is the same as o in English, u is pronounced as in goo, ue is the A sound.

3. Discuss the meaning of the text and describe its use for special occasions in which someone is celebrating a birthday or anniversary, wedding, etc.

RELATED ACTIVITIES:

1. Examine your town or community for Spanish-speaking persons and ask students to interview those who could shed light on their musical practices. Churches are a good place to start.

2. Discuss the celebrations in an English-speaking catholic church and sections of the mass to compare with the procession song presented here.

EVALUATION AND CRITIQUE:

1. Could students recognize the meaning of the song through discussion and explanation?

2. Could the class pronounce correctly some of the Spanish words in the text and recognize them in English?

3. Could students place the song "EN TU DIA" in context of the mass and state the occasions for which it would be used?

CUBAN ACTIVITY 1

TITLE: Cuban Percussion

LEVEL: Elementary to Adult.

TIME REQUIRED: 60 minutes

MATERIALS: Bongos, assortment of other types of drums with parches

OBJECTIVES:

1. To explore rhythmic and tonal qualities in Cuban percussive sounds.
2. To produce speech-related rhythms and timbres that could exemplify the relationship of speech and traditional African music.

INTRODUCTION TO CONCEPT:
PRE-ACTIVITY,
QUESTIONS, DISCUSSION,
AND DEMONSTRATION

1. The African influence is felt in Cuban percussion. The use of improvisation, poly-rhythmic structures, and tone with drums and other percussive instruments has been an outgrowth of the oral traditions carried on by the Black-Cubans. The act of making and playing drums occurs spontaneously in neighborhood gatherings, in families and among friends, and in general music-making, but is not formally taught in schools or conservatories. Most of the traditions are recognized as an integral part of the Cuban percussive style. This activity permits the production of certain tonal qualities on percussion instruments but it must be kept in mind that the combination of rhythms, tones, instruments, and people must be "right" to create a true Cuban sound. (See African concept on speech related to traditional African music as an introduction to African percussive tonal qualities.)

PROCEDURES FOR ACTIVITY:
(NOTE: FORM SMALL GROUPS)

1. Keeping in mind that the Africans nearly always used their palms to strike the BONGOS then observe the timbres produced when striking the bongos in different areas.
2. Strike the bongos with the hands with the opening exposed, then cover it and note the difference. Discuss the importance of an aperture that permits sound to escape in a drum. (Could show the drawing of the texleponatl that has apertures that are slits.) (Note that the pow-wow drum is closed, how would it sound?)

3. Permit students with different size and thickness of hands to strike the bongos.
4. Play the assortment of drums which are available following the first three steps.
5. In Cuba (and other Latin American countries) it is a common practice perhaps derived from African traditions (although no research has been found) to use rhythms to emphasize words. One will often hear the name of a political candidate reproduced rhythmically in gatherings. Which might sound in the USA like, "Reagan, Reagan," with the accents placed on the correct syllables. Using this as a rudimentary example, to encourage students to reproduce words on drums by varying the positions of the hands, etc. to create the correct accents and nuances.
6. Play a game of charades permitting students to use drums to create words or short phrases that could be recognized by peers. Choose the ones which were most easily identified and create a rhythmic pattern by repeating each one.
7. An ensemble of word patterns could be assembled to illustrate poly-rhythm an multi-level rhythms.

RELATED ACTIVITIES:

1. Permit students to work in small groups to create word patterns or ensembles that can be performed before peers. (Note that this activity requires no notation or reading ability.)
2. If the assortment of drums is limited or the facilitator wishes to expand on the production of sounds, include other types of soundmakers or daily objects in the activity. Experiment with claves and maracas. Try striking with sticks different, types and sizes of rocks, pots, etc.

EVALUATION AND CRITIQUE:

1. Were the students able to recognize and reproduce differing sounds produced by using different parts of the hands?
2. Could the students recognize the function of the aperture of the drum?
3. Were sounds produced that approximated the rhythm, syllabic accent, and pitch of words?
4. Were the students able to repeat the word patterns and distinguish different ones?
5. Was the creation of an ensemble of word patterns successful in that the students could "feel" the juxtaposition of varying accents, tones, repetitions, etc.
6. Were there questions or discussions related to the experimentation of creating work patterns on other objects or musical instruments?

7. Did the students show interest or curiosity in the idea that African language and the music are intimately related?

CUBAN ACTIVITY 2

TITLE:	Afro-Cuban Rhythms and Movement
LEVEL:	Middle School - Adult
TIME REQUIRED:	60 minutes
MATERIALS:	Cassette Recorder Blackboard (for illustrations of the rhythms) "La Comparsa" by Ernesto Lecuona - "Danzon" by Harold Gramatges - on cassette
OBJECTIVES:	1. To perform 2 rhythms of African origins that have become Cuban rhythms. 2. To recreate in the imagination the experience of participating in a "Comparsa."
INTRODUCTION TO CONCEPT: PRE-ACTIVITY, QUESTIONS, DISCUSSION, AND DEMONSTRATION	1. One distinguishing characteristic of Afro-Cuban music is the syncopated rhythm which tends to fall into predictable patterns. These patterns determine much of what is the unique Cuban musical style and historically have provided the foundation for the more popular styles such as the "salsa." 2. These rhythms pervaded the liturgic music of the Black-Cubans used in the Spiritual Centers (pre-revolution) as well as Cuban folk music. 3. Prominent Cuban composers such a Lecuona, Caturla, Gramatges, and many others have drawn on the rich musical resources of the country to compose serious music. Some of these rhythms are easily identifiable and popularly known to the public in the U.S.A. Works provided on the cassette should be played for the students while keeping in mind that these examples are in fact dances, and incorporate the typical Cuban rhythms. 4. According to Fernando Ortiz (p. 280, 1965) it isn't that the Black-Cubans have a great variety of rhythms, just that there are subtle variations in them. The placement of and loudness of the accent in the rhythmic phrase is extremely important. It is necessary also to register the rests in the mind as if they were sounded. Ortiz says that even though the rests are not heard, they are reflected upon by the musician and directed instinctively into bodily movements.

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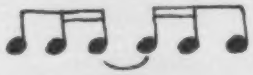
PROCEDURES FOR ACTIVITY:

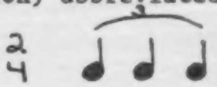
1. Direct the class to tap the following rhythmic pattern using three different placements of accents: by accenting all the notes, by accenting the tied note then by accenting only the first and last note.



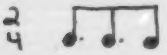
2. Explain that the third way of placing accents is in fact the correct way used by Cubans performing a "danzon," but that it can be varied slightly in other dances.

3. Play the recording of "Danzon" from the Suite for Cuban Children by Harold Gramatges. This rhythmic pattern occurs in the upper voice 9 times.

4. The following pattern is also frequently used in Cuban music. According to Ortiz (1965, p. 276), it is misnamed the triplet because it is often (for purpose of quick notation) abbreviated.



However, it must be performed precisely as notated:



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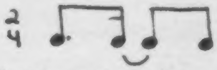
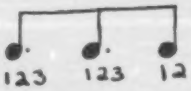
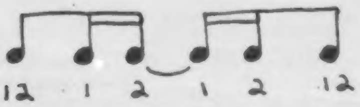


with an accent on the first two notes.

5. Tap this rhythm with the class then perform it while counting sixteenth note values:



6. Divide the class into 2 sections and have one section perform this rhythm while silently counting sixteenth note values. The other section of the class should perform the first rhythm while silently counting:



PROCEDURES FOR ACTIVITY: This exercise permits a feeling of polyrhythm through the juxtaposition of duple and triple rhythms and forces precise rhythmic counting.

1. Prepare for the recording of the "Comparsa" by Ernesto Lecuona: To provide additional interest in the listening; explain that a "Comparsa" is a type of repetitive music played at carnavals. It is used to unite the people in dance on the streets during special holidays. The people usually carry instruments such as claves, small drums or tambourines, or other types of noisemakers and clap their hands while moving to the syncopated rhythms of the "comparsa." Even though the movements are coordinated, each individual varies slightly in a competitive manner with the others. It is an opportunity to "show-off" your dancing ability, flirt, and pass the time with your friends in a carefree activity. Notice how Lecuona has incorporated the two rhythms discussed.

2. Have the students close their eyes and read the following narrative:
Imagine a warm balmy day in Havana. You are standing on a palm-lined street crowded with gayly dressed people. Groups of 30 or 40 people have assembled into formations similar to a band in a parade and are moving their feet in rhythm to the accompanying drum and instrument sounds. The musicians are strolling along with the parade. As the music starts, the procession approaches and you are compelled to join the parade and continue dancing down the street. It is warm, your friends are there, the rhythm and sound permeates your soul, you continue on and on, then step out to eat and drink with another friend and the procession moves slowly down the street, the music grows faint...
(See Activity No. 3 - Dance the Comparsa!)

EVALUATION AND CRITIQUE:

1. Were the students able to perform the two rhythmic patterns in the activity?

2. Did students comment on the placement of accents in the performance of the two rhythms simultaneously? (As well as the rhythmic precision required?)

3. Were the students able to relate to the Comparsa through personal experiences with hometown parades, the Mardi Gras, or similar fiestas?

4. Did the students express interest in trying to dance or move in a Comparsa?

CUBAN ACTIVITY 3

TITLE: Dance with the "Comparsa"

LEVEL: Middle School - Adult

TIME REQUIRED: 60 minutes

MATERIALS: Cassette recording of "La Comparsa" by Ernesto Lecuona.
Sufficient space to form a circle or a "follow-the-leader" line of all of the members of the class.

OBJECTIVES:

1. To execute dance steps that coordinate with syncopated rhythms typical of a "Comparsa."
2. To perform as a member of a group the dance steps that could accompany a "comparsa" with personal slight variations.

INTRODUCTION TO CONCEPT: PRE-ACTIVITY, QUESTIONS, DISCUSSION, AND DEMONSTRATION: If previous activity has not been implemented, use the explanation of a comparsa in point 7. It would be helpful to the students to perform the imagination exercise in point 8 before trying the actual dance steps.

PROCEDURES FOR ACTIVITY:

1. Have students form a "follow-the-leader" line or if it is a large group, have them form 3 or 4 short ones. The dance steps which will be used with the recording should be practiced without music first. (It is very similar to the bunny-hop, if the students feel more comfortable, let them place hands on the shoulders of the person standing in front.)

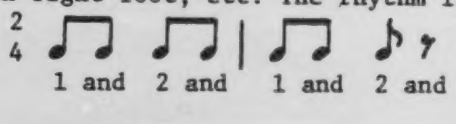
2. Standing with both feet together. (Use small drum to beat the rhythm below while teaching the steps.)

3. Right foot - step forward and put foot back into place while counting 1 AND.

4. Left foot - step backward and put foot back into place while counting 2 AND.

5. Step with right foot 1, left foot AND, right foot 2 (no movement on the AND of 2).

6. Repeat 3 4 5 by starting on left foot, then right foot, etc. The rhythm is :



7. If the students feel comfortable after learning the basic steps, permit them to make a band or drill formation of about 8 people in each row then have them perform the comparsa again, with the recording.

8. Emphasize that the movements must be lively with an almost hopping motion. Elbows can be bent and arms moved in comfortable circles close to the sides as is done in popular dancing.

9. Those students who are uncomfortable with arm movements (or those who wish for complexity by playing rhythms while dancing) should try carrying claves, cowbells, sticks, guiros, woodblocks, or other types of percussive instruments.

10. Perform with music twice (perhaps on 2 different occasions) to allow the students to relax and get a feeling for the syncopation.

EVALUATION AND CRITIQUE:

1. Were students able to coordinate the 1 AND 2 AND 1 AND 2 rhythm with the syncopated comparsa?

2. Did they feel, after learning the steps, that the music "carried" them along? (The syncopation creates a compelling feeling to move ahead or flow with the rhythm.)

3. Did they note individual subtle differences among themselves?

4. What was the difference noted between simply dancing and dancing while carrying instruments?

CUBAN ACTIVITY 4

TITLE: African Myticism and Song in Cuba

LEVEL: Adult

TIME REQUIRED: 60 minutes

MATERIALS: Blackboard or transparency of the song presented.

OBJECTIVE:

1. To relate traditional African beliefs to Afro-Cuban ones through music.
2. To identify the duple and triple (divisive) rhythms in traditional Cuban music as of African origin.

INTRODUCTION TO CONCEPT:

1. Many African beliefs continued to be held in Cuba into the twentieth century and openly practiced until the revolution (1959). The following song illustrates the reverence of a deity of African origin. Musically, it is atypically African. Because African modes do not follow the diatonic scale pattern Ortiz feels that this song was influenced in Cuba by the Europeans where it took on characteristics of the diatonic scale.

2. The text is of song interpreted by Ortiz (1965, p. 315) as follows:
   Chamalongo - an erotic character of Bantu origin
   Grin, grin, grin - "be strong, be strong, etc."
   Chama - very strong, active, energetic, and irresistible
   longo - with sexual appetite
   (see attached page)

PROCEDURES FOR ACTIVITY:

1. Clap the rhythm of the song at a moderate speed.

2. Note the sixteenth-note precision required to execute measure

3. This examplifies divisive rhythm (defined in African concept on Additive and Divisive Rhythm). It is a change from duple to triple rhythm.

3. Explain text of the song.

4. Make note that this divisive rhythm is utilized in Cuban "art" music and pervades Cuban traditional music (see Cuban activity no. 2)

5. Sing this song firmly at a moderate speed and repeat 2 or 3 times. Use the Spanish pronunciation of pure vowels: i is pronounced e, a is ah, o is o, ue is a.

EVALUATION AND CRITIQUE:

1. Were students able to identify the duple and triple rhythmic differences from measure 1 to measure 2?

2. Did they feel the song sung firmly and at a moderate speed exemplified the character of Chamalongo?

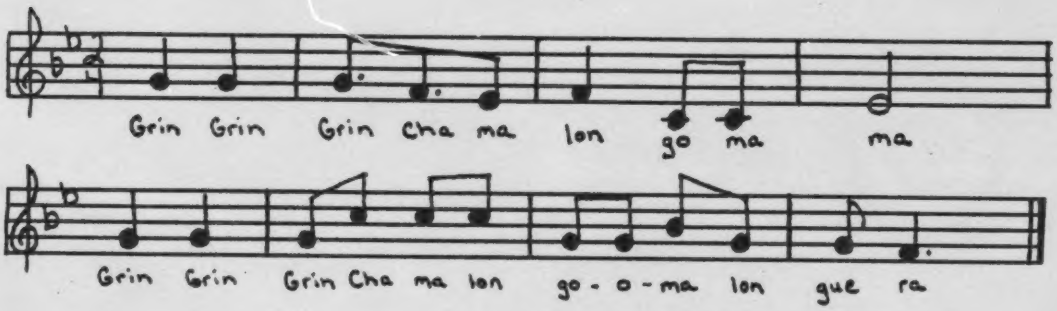
3. Did the students recognize the rhythm in the measure 2 as Cuban or perhaps Latin American and if so, appreciate its African origins?

REFERENCES FOR FURTHER STUDY:

See Nketia, The Music of Africa, 1974, for an in-depth discussion of African modes.

CUBAN ACTIVITY NO. 4

CHAMALONGO


Grin Grin Grin Cha ma lon go ma ma
Grin Grin Grin Cha ma lon go - o - ma lon gue ra

---

taken from La Africania de la Musica Folklorica de Cuba by Fernando Ortiz, Havana, Cuba, 1965, p. 489.

CUBAN ACTIVITY 5

TITLE: Children's Songs in Cuban Folklore

LEVEL: Elementary - Adult

TIME REQUIRED: 30 minutes (depending on the level)

MATERIALS:
Melodic instrument
Display of songs and texts with translations

OBJECTIVES:

1. To recognize that folklore is a spontaneous Cuban activity (as in any country.)
2. To capture the importance of oral tradition in the transmission of children's songs in Cuba.

INTRODUCTION TO CONCEPT: PRE-ACTIVITY, QUESTIONS, DISCUSSION, AND DEMONSTRATION

1. Throughout Latin America, paople are aware of the importance of traditions to maintain customs and stabilize the communities. Narratives, songs, legends, proverbs, and special occasions remind people of what they should be doing, what their obligations to society are, consequences of certain behaviors, etc., and serve to maintain social customs. Children's songs are one of the more obvious categories of oral folklore tradition in Cuba. The songs presented in this activity are commonly heard in other Latin American countries but usually with differing texts that conform to regional customs and values. Many children's songs such as the examples given here are of Spanish origins but as previously stated were adapted to communities in America.

PROCEDURES FOR ACTIVITY:

1. Present the text of "Duermete mi nino" which translates with 3 versions depending on where you are in Cuba. It is a lullaby. (see attached page)

1.
Sleep mychild
Sleep my love
Sleep little piece
of my heart.

2.
This beautiful child
who was born in the daytime
want me to take
him, to the candy store.

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3.
Shh - my child
Shh - my love
Shh little piece
of my heart.

1.
Duermete minino
duermete mi amor
duermete pedazo
de mi corazon.

2.
Este niño lindo
que naciom de dia
quiere que lo lleven
a la dulceria.

3.
Arrorro mi niño
Arrorro mi amoor
arrorro pedazo
de mi corazon.

2. Sing the song on "LA," then with one of the Spanish texts. Use pure vowel sounds: e or ue = a, i = e, o = o, a = ah, ll (two L's) is a y, the accent mark shows emphasis on syllables.

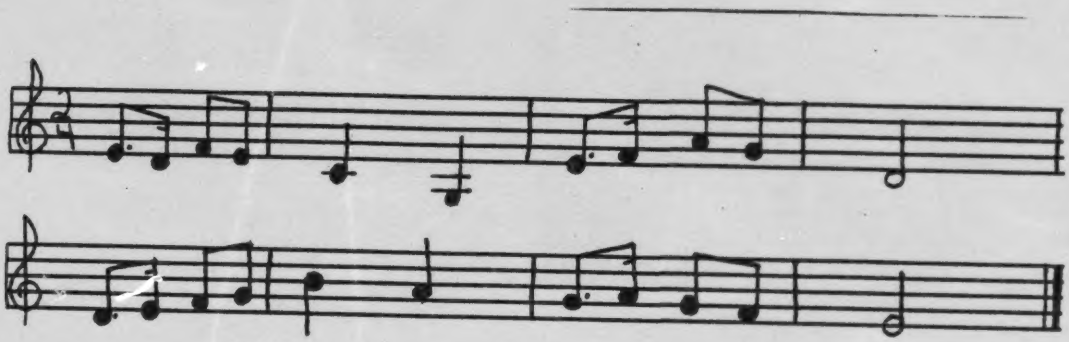
3. Try the second song called "The Cat Fell in a Well," with two Cuban versions: (see attached page)

Translation No. 1	Letra No. 1
The cat fell in a well	Un gato cayo en un pozo
it's insides fell to pieces	las tripas se hicieron trozos
arrepote pote pote	arrepote pote pote
arrepote pote pata pa	arrepote pote pa.

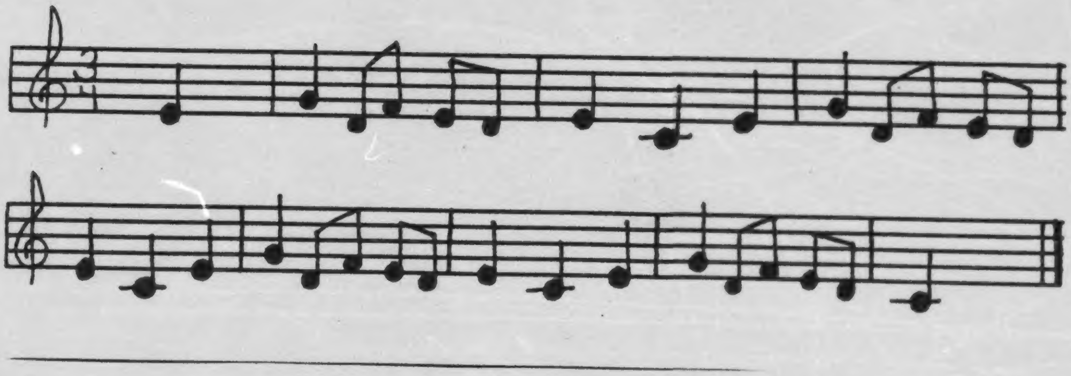
Translation No. 2	Letra No. 2
The cat fell in a well	Un gato cayo en un pozo
its insides went poof!	las tripas hicienron paf
arrepote pote pote	arrepote pote pote
arrepote pote pote pa	arrepote pote pa.

CUBAN ACTIVITY NO. 5

DUERMETE MI NINO



UN GATO



Concept: Legends as a source of Inspiration

Traditional:

Nearly all rituals were intricately linked to a legend. The belief in nature as the source of life-giving power placed animal and plant forms on mystical plane. The mystical was often explained through legends that were dramatically represented in song and dance. Because of the mystical and often divine significance of many rituals, American Indians sought to protect the songs and dances from other peoples. Legends of lesser importance, such as those related to certain animals, have become known along with the accompanying music. The Sioux regard the bear as a powerful spirit that provides herbs for curing illnesses. Many of the Sioux songs call upon the bear using different names as an aid in curing rituals. The Bear Dance and dances related to many other animals have always corresponded to legends.

The Corn Dance is an elaborate celebration of the legendary origin and growth cycle of corn. The period of cultivation and harvesting is marked by narrations, songs, and dances. Other plants used in curing or as food such as acorns, berries, clover, and many others were revered in music and legend.

Legends were also related to important historical events in the cultural group and it was not unusual to include songs or dances in these history "lessons" as a means to re-create or act-out the occasion.

Contemporary:

Many tribes actively pass on their legends, especially an origin story, to the young people. Often aunts, uncles and grandparents have this task.

The Corn dance is still the main celebration among the Pueblo.

Each village holds its corn dance on the day of its patron saint, as set up by the Catholic Church.

Various types of pow wow songs reenact the buffalo hunts, a rabbit dance, snake's movements and honor veterans and warriors.

SEE American Indian Activity: 4
Mexican Activity: 3

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Concept: The Use of Songs

Traditional:

American Indian Music was primarily vocal and, through a variety of songs, fulfilled the needs of the people. Songs, as the principal form of musical expression were an active force in the maintenance and evolution of cultural values.

Because of its intimate relationship with religion, one of the uses of music, primarily song, was to call upon spirits to perform a variety of deeds. The "shaman" or "medicine man" was often the most knowledgeable in music affairs. There were innumerable songs for healing and health and the shaman was responsible for presiding over the rehearsal of details and music in ceremonies.

Many songs related to the life cycle and a multitude of others accompanied dances. The themes of the songs often revolved around those animals or crops vital to the existence of the particular community. There were love songs, humorous songs and those used to accompany rhythmic guessing games. Nearly every human activity was related in song.

Contemporary:

Native American church meetings consist mostly of singing. Several different tribes still hold a "sing" for a sick member of the community.

All of the remaining religious ceremonies, to my knowledge, are comprised primarily of music (Earles, 1982).

Songs still come to individuals and are passed on individually to another singer often a younger person, or to a group of singers in preparation for singing under the head singer at a pow wow, gourd dance, corn dance or some other ceremony.

Long winter evenings are still the most likely time for the extended family to gather to share stories and songs, and to play traditional games or do bead work or leather crafts.

SEE American Indian Activities: 1, 2, 3, 4
Mexican Activity: 3

Concept: Textual Meaning in Songs

Traditional:

The American Indian tended to capsulize a thought or emotion in a single word or simple phrase. Laubin has stated that:

> Most Indian songs have few or no words, merely syllables or vocables being used to carry the tune. For the tune is usually the important thing. Indians can tell by the tune, its melody and rhythm, just what kind of song it is. However, when words are used they may be very important, and one word may be the symbol to represent a complete thought which would require an entire sentence in English for its translation. (1977:92).

There seems to be a correlation between the use of syllables and the lack of instrumental music accompaniment in dance. Austin states that:

> The necessity of making his verse conform to a dance, probably accounts for the liberal use of meaningless syllables. (1962:xix)

Austin further explains that the American Indians interpreted the song even for the audience for whom it was intended because, "It is not the words which are potent, but the states of mind evoked by singing . . . " (1962 xviii).

Contemporary:

Very few Indian songs have words today. An exception is th 49'er song in which a few lines of English words are inserted in a song consisting of vocables, and sung in a mid-night-to-dawn social dance enjoyed by the young people after the pow-wow.

Most of the traditional songs are still sung in vocables with an occasional word or phrase. Some songs have originated from a sense of national identification such as the "Flag Song" by the Oglala which is often sung at the raising and lowering of the American flag at community events (Powers, 1968).

SEE American Indian Activities: 1, 2, 3, 4
Mexican Activity: 3

Concept: Vocal Style is primarily monomphonic

Traditional:

Polyphony is unknown in American Indian music except in the Haida group on the Northwest coast which practices singing in parallel thirds and fifths. Traditional singing is identified by the octave difference between the men and women; otherwise it is in unison.

The quaver or glottal pulsation is considered reverent and respectful to the American Indian. "He says that the white man sings in his ordinary speaking voice, which to most tribes is just short of sacrilege" (Laubin, 1976). The men take special pride in high falsetto voices which can sound like the yelps of the coyote.

Contemporary:

The monophonic traditional singing style remains unchanged today. The commercial or non-traditional musicians with the relaxed throat and even voice may encounter difficulties in singing the tense, pulsating style. Usually one is exclusive of the other. The high-pitched falsetto required in traditional singing may even damage the voice of the popular singer. Well known recording artist Floyd Westerman is unusual in his success in combining both types of vocal practices and musical styles.

SEE American Indian Activities: 1, 2, 3, 4
Mexican Activity: 3

Concept: Specialization in Music Tasks

Traditional:

Except for the group of men surrounding the ceremonial drum of the medicine man with a specialized repertoire of songs and musical charms, music-making is non-specialized and practiced by all the members of the community. The vast majority of dances are also non-specialized except for a few limited to the women such as the Hopi Basket Dances (Rhodes, 1977) or the Lake Indians' Swan Dance (Laubin, 1977).

Contemporary:

Women are included in nearly all music and dance activities but often play a secondary role. A slow shuffle-step dance is typical as the showy movements are reserved for the men. The "straight" dance is traditional for the men and characterized by precise movements with the body slightly bent forward. The only fancy dances done today by women are the Grass Dance and the Shawl Dance or very occasionally, a War Dance (Powers, 1968).

The Hoop Dance is very difficult to learn and perform by young men only. It involves performing tricky rhythmic movements while stepping into and out of a number of hoops. Another showy and traditional dance reserved for men is the Eagle Dance which is noted for its elegance of costume and movement.

Although the men still play the ceremonial drum and lead the singing at pow-wows and other official ceremonies, women have begun to form ensembles and play drums as a means to preserve traditions (Vander, 1982). Concept: Musical Performance

SEE American Indian Activities: 2, 3, 4

Concept: Musical Performance

Traditional:

The correct performance of music and movement were absolutely essential to a positive outcome of a ritual. Any flaw rendered impotent an act of reverence. Errors in singing or dance were punished in some tribes and considered a sign of ill health in others. American Indians practiced for the performance of ceremonies and had a tradition for learning songs and dances. They were not taught or described but sung or performed until the learner could sing and dance without errors. Musicians were never considered to be professional, but were valued in the community when they had a particularly strong voice and good rhythm. (Merriam, 1967)

Contemporary:

A good singer will build a reputation and be honored as the head singer at many pow wows and gourd dances.

In dance contests a contestant who does not stop on the last beat or loses any small part of his costume while dancing will disqualify himself.

SEE: American Indian Activities: 3, 4

Concept: Most of the musical instruments were percussive

Traditional:

The American Indian made and used a wide variety of instruments, mainly percussive, a few flutes, and no strings. The instruments were used to accompany only. No examples of instrumental ensemble have been found among North America natives. Occasionally the flute would replace the voice in a melodic line but there is no evidence that it was used to accompany the voice with another melodic idea. All the musical instrument were believed to have power that could enhance the position of the person when properly used. Probably the best known instrument employed by the American Indian was the drum.

Contemporary:

The drum is still the principal instrument used in Indian music. Some of the desert tribes use inverted baskets placed on the ground or notched sticks rubbed with another stick. Rhythms are also maekd by turtle shells, bells, sea shells, or deer hoofs worn on the calves or ankles of dancers.

SEE Mexican Activities: 3, 4, 5, 6, 7

Concept: Importance of the Drum

Traditional:

The drum was a particularly powerful instrument and thought to have a soul of its own. In many tribes, a Drum Keeper was assigned to care for the drum by offering it "food and drink to support its spirit" (Laubin, 1977).

Depending upon the raw materials available to the American Indian, the drum could be made of hollow logs, clay, or in rare cases, turtle shells. Most of the traditional drums were hollow logs containing some water which kept the stretched skins moist.

> The water drum was often played near a fire, so that as the head dried out the tone rose higher and higher. Then it was tipped to splash the water on the head again and the tone dropped instantly back to its original level. (Laubin, 1977)

Another type of drum popularly used because of its smaller size was the hand drum. In the place of a drum, a board struck by sticks was used to beat time for many of the rhythmic guessing games.

Even though the drum was held in reverence, it was never played alone because its power was effective only in conjunction with human activity.

Contemporary:

The drum-keeper still maintains a position of honor in some American Indian groups. However, there are a few indications that the keeping and playing of the drum is being done by women. While old religions faded as the American Indian church gained power and and influence, music and songs also shifted towards a style referred to as Pan-Indian. A group of Shoshone women have formed a drum ensemble which performs the older traditional music in an effort to promote the original music of the Shoshone tribe (Vander, 1982).

The water drum described above is still used in the Native American church services. As the drumhead drys and lowers in pitch, it crosses the vocal line creating an unusual contrapuntal effect. Once the head is dampened, the pitch rises sharply and begins its journey downward once again. This occurs repeatedly at intervals as brief as thirty seconds.

SEE Mexican Activities: 3, 4, 5, 6, 7
American Indian: 3, 4

Concept: Participation in music is community-oriented

Traditional:

The ability to sing is recognized among American Indians. Those persons who have special singing ability and desire to share their talent freely elect to become lead singers. Because high-pitched falsetto singing is the favored style, some men cannot participate and refrain from singing altogether (Merriam, 1967). Women also sing in a generally high-pitched style with some glottal tension.

The singing is usually directed by a group of men who form a circle around the ceremonial drum and beat time while singing in unison. One member of the group is the leader and indicates the beginning, ending and changes in the song. When one of the group member tires and wished to dance, he simply hands the drumstick to another man who takes his place at the drum. Older women who cannot dance but wish to sing or young children who wish to learn the songs may form an outer circle around the men at the drum.

Contemporary:

True to tradition, any member of the community is eligible to become a singer but only a few actually do. The men still dominate the playing of the ceremonial drum and song leading. It is common to see the dancers join in on the refrains of certain songs by temporarily leaving the dancers and grouping around the drum. Men, women, and children all join in dancing in the Pow-Wow in a traditional way in which the men do the fancy movements and the women adhere to the shuffle-step dance. Traditionally, women tended to stay to the outside of the circle in community-dancing while the men dominated the center, but today it is common to see the women intermingling and dancing at any distance from the center of the group (Powers, 1968).

SEE American Indian Activities: 1, 2, 3, 4

Note: Contemporary concepts drawn from interview with Roma Earles, August 1982.

American Indian Activity 1

TITLE: Pottawatomie Song

LEVLE: Grades 4-6

TIME REQUIRED: 20-25 minutes

MATERIALS: Placement of melody and text on blackboard or poster

OBJECTIVES:

1. To sing an authentic Pottawatomie song in the native tongue.
2. To discover musical characteristics of this particular song.
3. To experience singing with vocables.

PROCEDURES FOR ACTIVITY:

1. Suggest to students that they can learn a song the way Native Americans do - by listening, then sing it without accompaniment and use the text provided.
2. Repeat the song and suggest to students that they join in as they catch on.
3. Show the students how the length of the melodic phrases are irregular, by singing two, then noting where the barlines occur.
4. Count how many beats occur in each phrase (each bar). Note there are from 4 to 10.
5. Sing again and notice that the pulsations (or stresses) occur on the same syllables each time.

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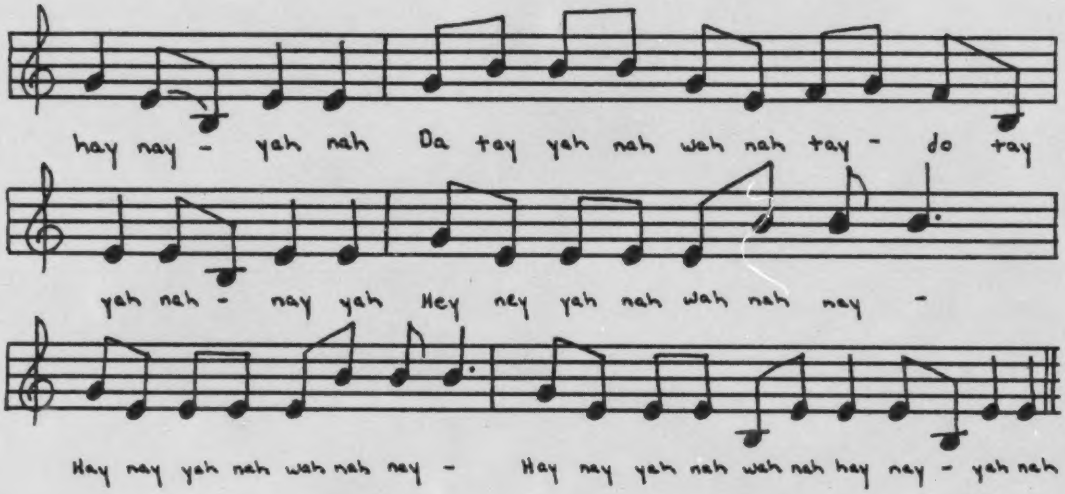
AMERICAN INDIAN ACTIVITY NO. 1

POTOWATOMI SONG


hay nay - yah nah Da tay yah nah wah nah tay - do tay
yah nah - nay yah Hey ney yah nah wah nah ney -
Hay nay yah nah wah nah ney - Hay nay yah nah wah nah hay nay - yah nah

by permission from Teaching the Music and Other Cultural Traditions of the Kickapoo and Pottawatomi People of Kansas by Roma Earles, 1975, p. 27.

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American Indian Activity 2

TITLE: The 49'er song

LEVEL: Intermediate - Adult

TIME REQUIRED: 25 minutes

MATERIALS: Melody and text of the 49'er song

OBJECTIVES: To sing a song that shows usage of syllables and English in a text.

PROCEDURES FOR ACTIVITY:

1. Explain when the 49'er song is used. At a pow-wo, the dancing and singing may begin at noon with a break for the evening meal and then continue until midnight. After the regular pow-wow dancing has ended, the young people and not so young who are young at heart go to another location nearly for a "49" dance. The "49" activities may last until the next morning. The participants then sleep until mealtime at noon when the regular pow-wow activities resume.

2. 49 songs often use English words rather than native languages. The songs use English words as well as vocables and reflect the fun and joking mood that goes on. The round dance songs are very similar in this respect to the 49'34 songs, and nearly always dance while singing.

3. Use the 49'er song "I'm From Oklahoma" to illustrate the use of English and vocables in a text.

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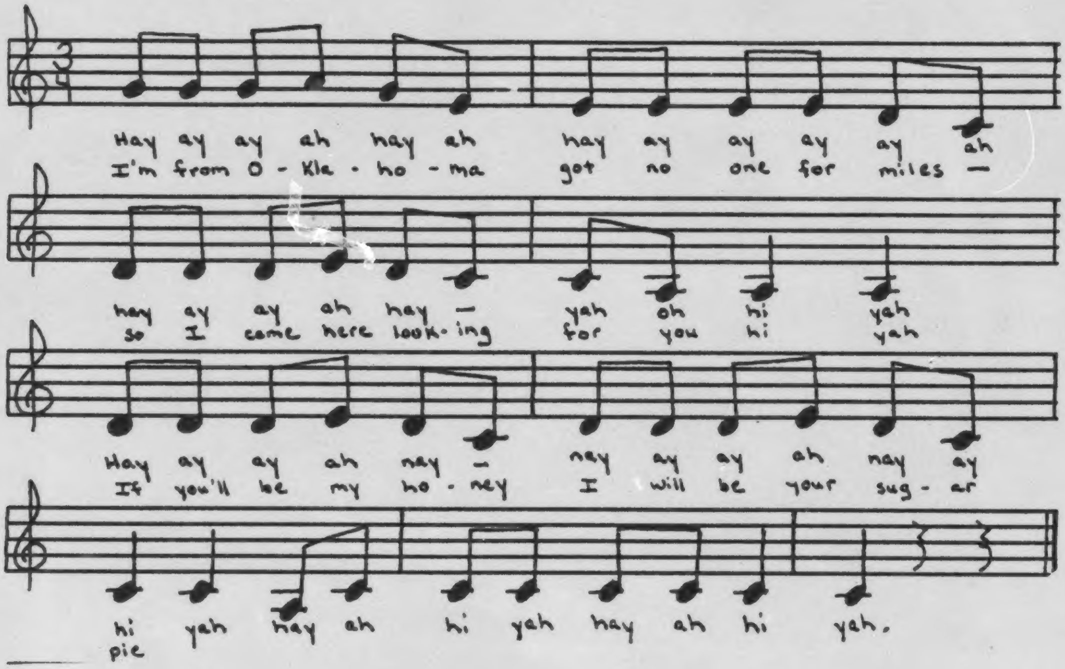
AMERICAN INDIAN ACTIVITY NO. 2

49'er Song

I'M FROM OKLAHOMA


Hay ay ay ah hay ah hay ay ay ay ay ah
I'm from O - kla - ho - ma got no one for miles —
hay ay ay ah hay — yah oh hi yah
so I come here look - ing for you hi yah
Hay ay ay ah ney — ney ay ay ah nay ay
If you'll be my ho - ney I will be your sug - ar
hi yah hay ah hi yah hay ah hi yah.
pie

taken from American Indian Music For The Classroom by Louis W. Ballard, Canyon Records, 1973.

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American Indian Activity 3

TITLE: Round Dance

LEVEL: 4 - University

TIME REQUIRED: 40 minutes

MATERIALS: Song and Text of Taos Round Dance

OBJECTIVES: To learn the steps in a round dance.

PROCEDURES FOR ACTIVITY:

1. Explain the use of the dance:
   The round dance is a social dance performed by both men and women.

2. Mode of performance:
   The men and women stand side by side in a large circle holding hands or locking elbows. They move in a clockwise directions around the circle starting with the left foot in a shuffling step to the beat of the drum.

4. Using the Taos Round Dance p. 37 (Ballard):
   Do the dance following the rhythmic pattern: $\frac{6}{8}$ ♩ ♪ ♩ ♪
   stepping with the left foot on the quarter notes and the right on the eighth notes.

5. Add drummers and encourage people to sing as they dance.

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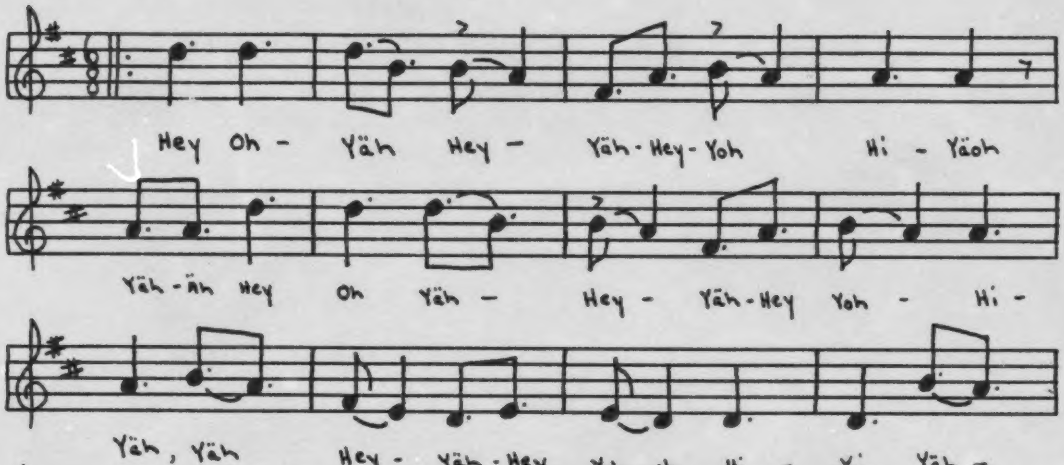
AMERICAN INDIAN ACTIVITY NO. 3

TAOS ROUND DANCE


Hey Oh - Yäh Hey - Yäh-Hey-Yoh Hi - Yäoh
Yäh-äh Hey Oh Yäh - Hey - Yäh-Hey Yoh - Hi -
Yäh, Yäh Hey - Yäh-Hey Yoh-oh Hi - Yi. Yäh -
Hey - Yah-Hey Yo-oh Hi Yi. We-Yuh Hi-Yuh, We-Yuh
Hi Yi. Yäh - Hey - Yäh-Hey Yoh-oh Hi
Yi, Yäh Hey - Yäh-Hey Yoh-oh Hi Yi. We-äh
Hey-Yäh Hey Yoh-oh Hi Yi. We-äh Hi-Yäh, We-äh Hi-Yäh.

taken from American Indian Music For The Classroom by Dr. Louis W. Ballard, Canyon Records, 1973.

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American Indian Activity 4

TITLE: Pueblo Corn Dance

LEVEL: Intermediate - Adult

TIME REQUIRED: 30-40 minutes

MATERIALS: Space for Movement

OBJECTIVES: To move in rhythm to the music provided by a student group singing in the correct manner.

PROCEDURES FOR ACTIVITY:

1. Introduction to the Corn Dance.

   In late summer, each of the Rio Grande Pueblos celebrate the first ripe corn ears with a corn dance and feast. The particular date varies from one pueblo to another depending on which day the Catholic church has designeated as the day of the patron saint of that pueblo. This is just one example of how the Pueblo tradition and religion has merged with the Catholic introduced by the Spanish.

2. Opening of Corn Dance Ceremony

   Each celebration of the corn dance is opened with a song similar to the one printed here. This example contains no actual Tewa language or religious meaning, and so will not violate the sanctity of the Tewa religion to use this song out of context. (Louis Ballard, 1973) (No tape recorders or cameras are allowed at the ceremony.)

3. Musical Presentation

   The songs are sung by a men's chorus lead by the head singer on the drum. Hand carved rattles or gourd rattles often accompany the drum-beating.

4. Societies in Pueblo culture.

   Each community of Pueblos is divided into two societies known as the winter people and the summer people, each with its own kiva. Throughout the day of the celebration, the two groups alternate dancing in the plaza while the other

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group has a break, keeping the music and dance going continuously from sun-up to sun down.

5. The dance itself.

   The dance is primarily one which shifts weight from one foot to the other, sometimes in place. The women form 1 long line and the men another.

6. Have a small group sing the song given and play the drum on the beat.

   Form 2 lines in one room, one with girls, the other with boys facing each other, alternating body weight from one foot to the other while keeping time to the drum beat on the record. Notice the pauses. Stop the movement with the feet on the pauses.

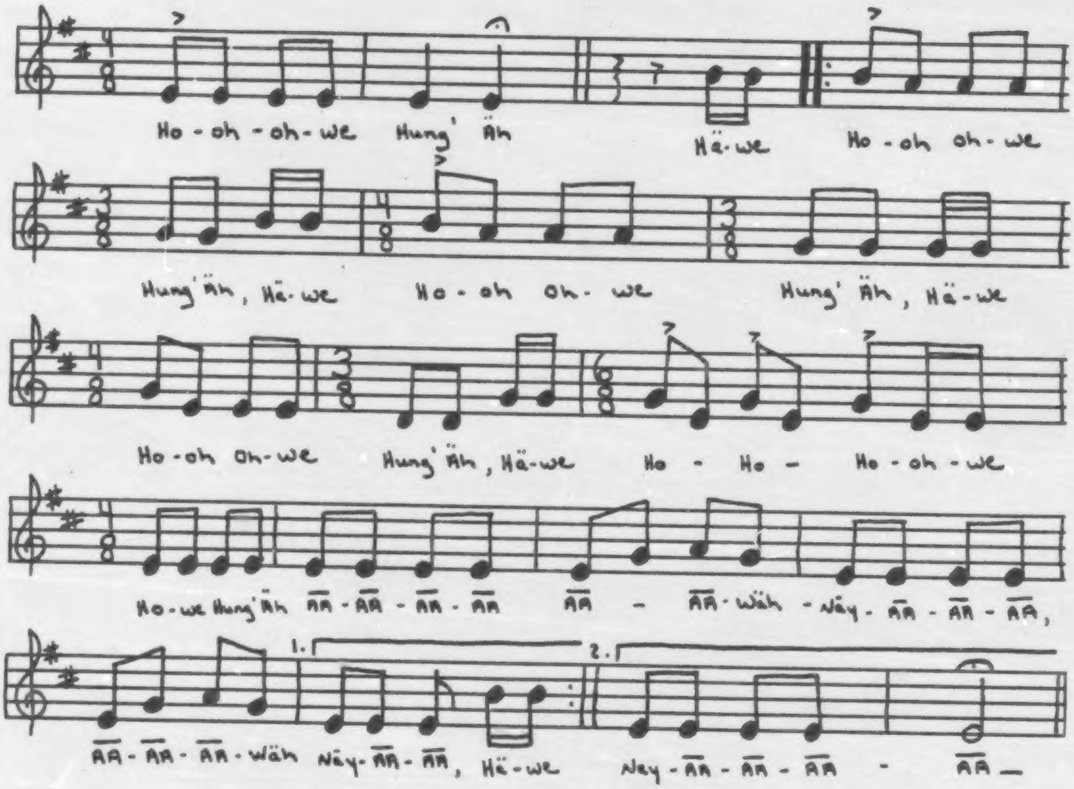
7. Practice until both lines of boys and girls step in time and anticipate the pauses and stop exactly at the beginning of the pause then resume movement precisely when the beat begins.

RELATED ACTIVITIES: Stimulate the corn dance with costumes and articles carried in the hands. The male dancers wear crimson crowns of parrot feathers, and white belts with red, green, black, and white markings. They often use sashes around their waists. Shells may be draped over shoulders and chests.

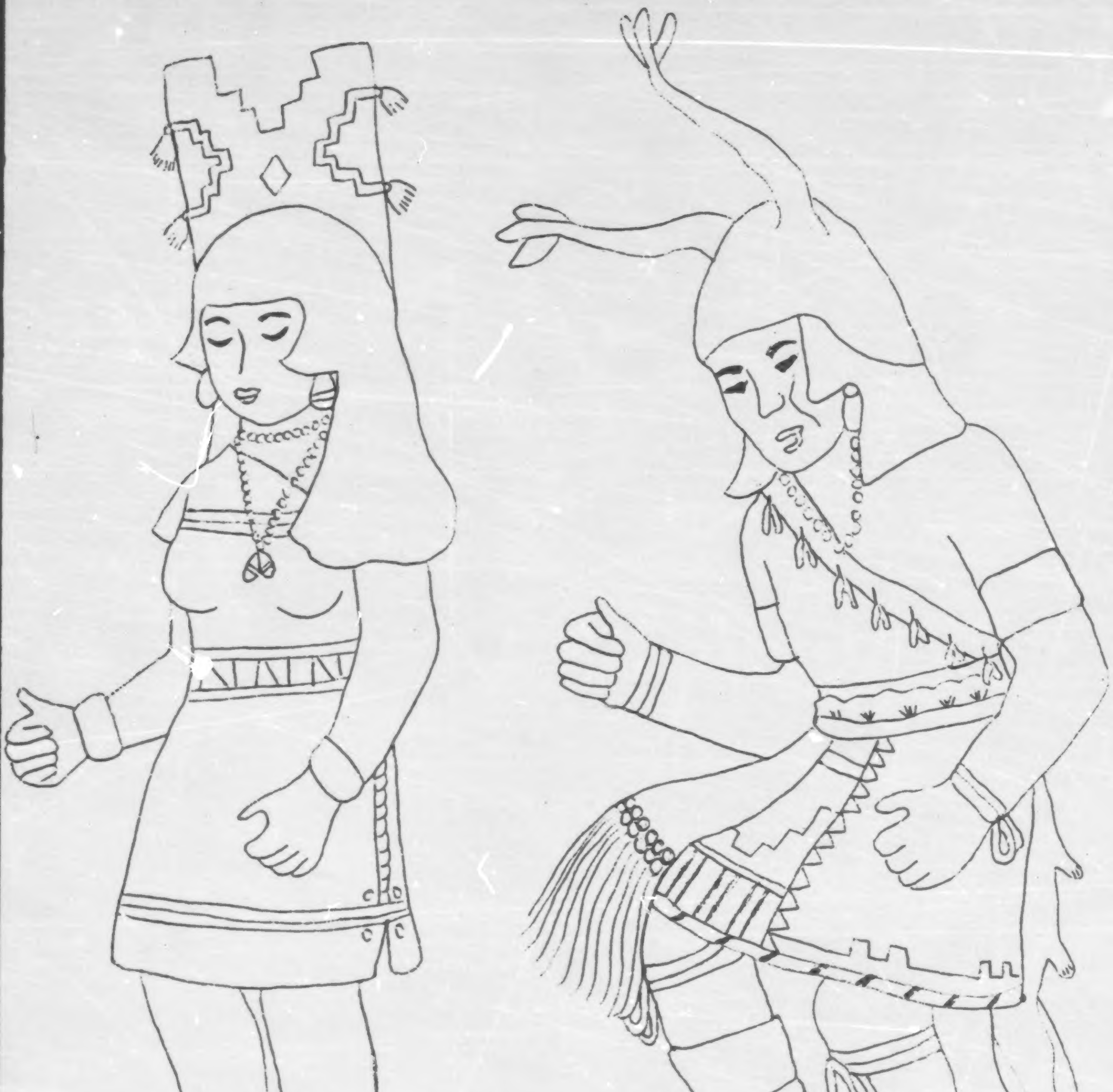
The female dancers wear black manto dresses with red and green belts. They often carry sprigs of pine in their hands (both men and women). See illustrations.

AMERICAN INDIAN ACTIVITY NO. 4

TEWA ENTRANCE SONG


Ho - oh - oh - we Hung' Äh Hä-we Ho - oh oh - we
Hung' Äh, Hä-we Ho - oh Oh - we Hung' Äh, Hä-we
Ho-oh Oh-we Hung' Äh, Hä-we Ho - Ho - Ho - oh - we
Ho-we Hung' Äh ĀĀ - ĀĀ - ĀĀ - ĀĀ ĀĀ - ĀĀ - Wäh - Näy - ĀĀ - ĀĀ - ĀĀ,
ĀĀ - ĀĀ - ĀĀ - Wäh Näy - ĀĀ - ĀĀ, Hä-we Ney - ĀĀ - ĀĀ - ĀĀ - ĀĀ —
1.
2.

taken from American Indian Music For The Classroom by Dr. Louis W. Ballard, Canyon Records, 1973



PUEBLO CORN DANCE

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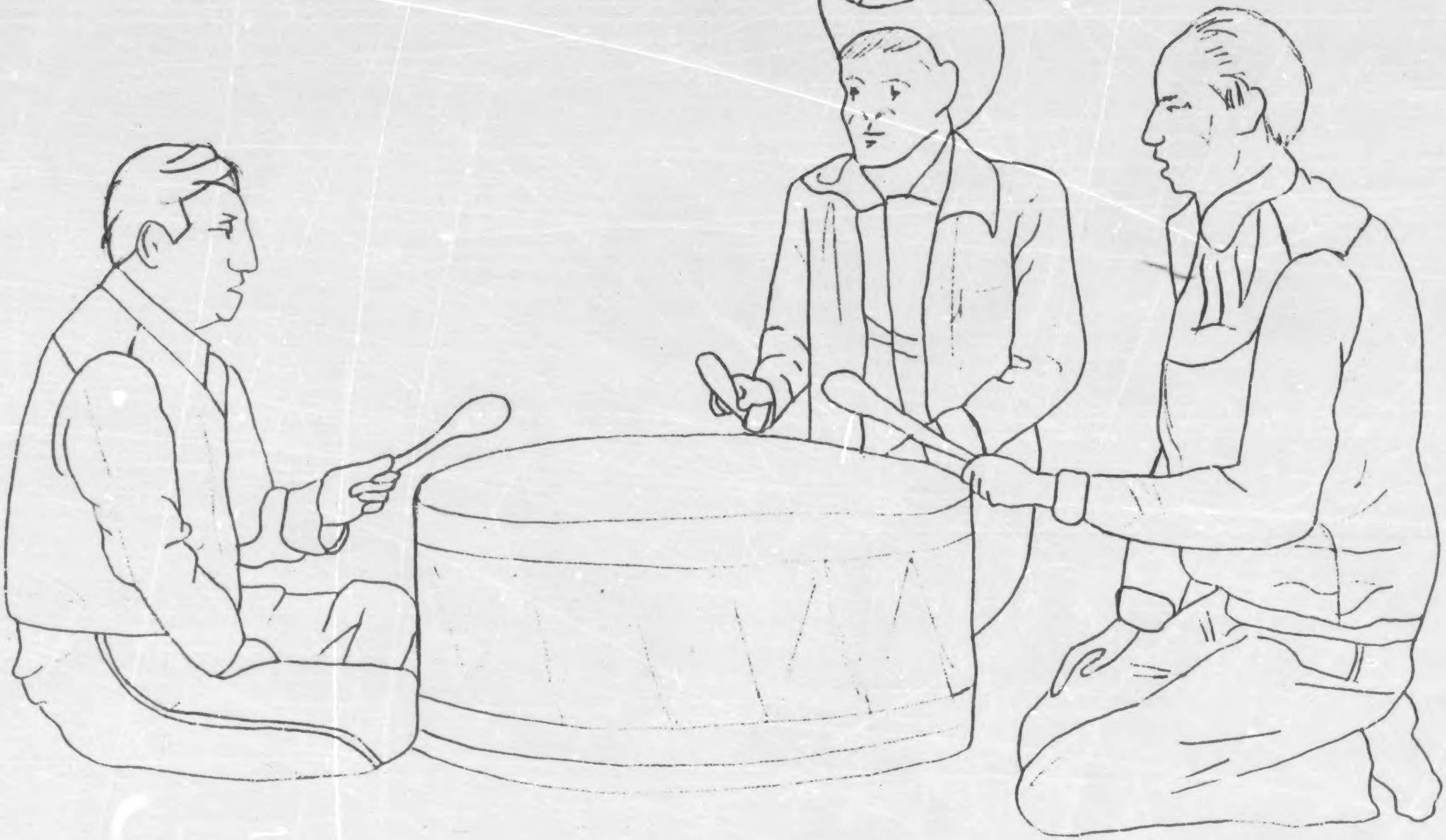

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Review of Multicultural Content of Selected Music Education Texts

In order to evaluate the focus and depth of a multicultural perspective in music education, we reviewed two textbook series Silver Burdett and Spectrum. We chose textbooks series which are frequently used in classrooms because music educators seldom use a "college textbook" in designing their teacher training courses. We felt that school texts would provide a realistic perspective on the philosophy and direction of music education.

The texts were evaluated in ten categories concerning multicultural imput. (Figure 1) The coding system used was: Level 1 - no evidence: Level 2 - brief mention or evidence; Level 3 - a) some development and examples, b) some integration; Level 4 - a) indept development, b) integrated throughout. The evaluation results were placed on a grids (Figures 2 & 3) which provide clear and concise comparisons of the series and levels within the series.

The first two categories concern the overall objectives of the series as stated in the introduction and developed throughout the book. The importance given to understanding the diversity of musical expression and the role of music as an integral part of cultural expression were evaluated. Both of these categories concern the impact of culture on music, how cultures integrate music into daily activities and ceremonies, what types of music are used and when they are used, who can perform specific musical forms, and why and where different types of music are used. Evaluation was made on how thoroughly this perspective was developed.

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The next three categories evaluated activities on several levels: 1) non-stereotyped cultural and musical perspectives including accuracy of terminology and information and avoidance of musical stereotypes, (2) inclusion of various types of musical examples and expressions from diverse cultures by drawing examples from ceremonial, recreational, religious, etc. pieces and including vocal, movement and instrumental pieces; (3) detailed information about diverse musical forms including the history and purposes behind musical examples, techniques of performance, language translations plus accurate illustrations and useful references for learning more about the form.

The next categories examined the integration of multicultural perspectives by evaluating (1) the use of multicultural examples to illustrate basic music concepts, (2) the inclusion of listening and analyzing exercises which explain how and specific methods are used, (3) the exploration of related arts which examine art forms which complement the music within the culture being examined, (4) evidence of culturally diverse, non-stereotyped illustrations which accurately members of the group using and/or performing the music or illustrate the instruments which are used.

Figure 1

Questions for Evaluating Multicultural Focus in Music Textbooks

1. Is understanding the diversity of musical expression an important objective?

2. Is an understanding of the role of music as an integral part of cultural expression an objective?

3. Do the activities include various types of musical examples and expressions?

4. Is there detailed information about the diverse cultural forms, including history, purposes, techniques, language translation, references, and illustrations?

5. Are examples from diverse cultural cultures used to illustrate basic music concepts?

6. Do the activities promote non-stereotyped cultural and musical perspectives?

7. Are listening and analyzing exercise included?

8. Do activities encourage exploration of related arts?

9. Is there cultural diversity evident in the illustrations?

Figure 2

CODE:

Level 1 - no evidence

Level 2 - brief mention or evidence

Level 3 - some development & examples some integration

Level 4 - indepth development integrated throughout

The Spectrum of Music with Related Arts **MacMillan Publishing Co. N.Y.**	1. Understanding diversity of musical expression–important objective	2. Understanding of music as integral part of cultural expression–important objective	3. Activities include various types of musical examples, expressions from diverse cultures		4. Detailed information about diverse cultural and musical forms.						5. Diverse cultural examples used to illustrate basic music concepts	6. Activities promote non-stereotyped cultural and musical perspectives	7. Listening and analyzing exercises included	8. Activities explore related arts	9. Cultural diversity evident in illustrations
			Examples	Expressions	History	Purposes	Techniques	Language translations	References	Illustrations					
Book 1 1974	1	1	3	3	1	1	1	3	1	1	4	2	2.5	2	2.5
Book 2 1974	2	2.5	3	3	3	3	2.5	3	1	3	4	2.5	3	3.5	3
Book 3 1974	3	3	3	3	2	1	1	3	1	2	4	2	4	4	3
Book 4 1974	3	3	4	4	3	3	3	3	1	2	4	2.5	4	4	3
Book 5 1974	3	3.5	4	4	3	2	2	3	1	2	4	3	4	4	3
Book 6 1974	3	4	4	4	3	3	3	4	1	3	4	2	4	4	3
Book 7 1980	3	4	4	4	4	4	4	4	2	4	4	3	4	4	3.5
Book 8 1980	3	4	4	4	3	3	3	3	1	4	3	3	4	3.5	3

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Figure 3

CODE:
Level 1 - no evidence
Level 2 - brief mention or evidence
Level 3 - some development & examples some integration
Level 4 - indepth development integrated throughout

Silver Burdett Music **Silver Burdett Co. Glenview Ill.**	1. Understanding diversity of musical expression-important objective	2. Understanding of music as integral part of cultural expression-important objective	3. Activities include various types of musical examples, expressions from diverse cultures		4. Detailed information about diverse cultural and musical forms						5. Diverse cultural examples used to illustrate basic music concepts	6. Activities promote non-stereo-typed cultural and musical perspectives	7. Listening and analyzing exercises included	8. Activities explore related arts	9. Cultural diversity evident in illustrations
			Examples	Expressions	History	Purposes	Techniques	Language translations	References	Illustrations					
Book 1 1974	1.5	1.5	3	3	1	1	1	1.5	1	1	4	1.5	3	3	3
Book 2 1978	1.5	1.5	3	3	1	1	2	1.5	1	2	4	1.5	4	3	3
Book 3 1981	1.5	1.5	3	3	1	1	2	2	1	2	4	1.5	4	3	4
Book 4 1978	1.5	1.5	3	3	1.5	1.5	2	3	1	3	4	1.5	4	3	3.5
Book 5 1978	3	2	4	4	3	3	3.5	2	1	4	4	3	4	4	4
Book 6 1978	1.5	1.5	3	3.5	2	2	2	2	1	2	4	1.5	4	2.5	3
Modules for Books 7 & 8															
Music of North American Indians 1975	3.5	4	4	4	4	3.5	4	3.5	1	4	4	4	4	4	4
Spanish-American Music & Its Roots 1976	3.5	4	4	4	4	4	4	4	4	4	4	4	4	4	4
Afro-American Music 1976	3.5	4	4	4	4	4	4	3	3.5	3	4	4	4	4	4

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The Spectrum of Music series by MacMillian/Shirmer consists of six grade level books plus a program of modules for grades seven and eight called *The Spectrum of Music* with Related Arts.

The objectives of the program at all of the levels are clearly stated in chart form at the beginning of each teacher's edition. This chart outlines the concepts, content and competencies developed at each level and provides a clear designation of the media and structure covered as well as the related arts and "perspectives" which address such areas as "what music tells us about ourselves and other people." This outline provides the structure for the entire eight level program and is instrumental in attempting to achieve a multicultural perspective throughout the program.

The individual activities follow an equally clear format: purpose, materials, motivation, exploration and extension, and desired responses which includes a section that offers musical background and information about related arts. Using the format for all activities allows for parallelism in the development of concepts. It is used very effectively when music of a specific culture or region is introduced, for the statement of purpose and motivation and exploration can show how each activity relates to others. The fact that each song serves to introduce students to specific music principles or concepts adds validity to inclusion of the songs and avoids a sense of "adding on" songs just to appear to give fair treatment. In the last two sections developed are themes in which several musical examples from a culture are used to point out similarity or diversity in style, performance, form, etc.

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This series is successful not only in teaching students basic music concepts by using music from many cultures, but also in helping them explore related arts and develop abilities to create and perform their own music.

The series is weakest in the failure to offer teachers reliable references which would insure access to more background material. While the motivation and exploration sections present good questions for directing a class in the activities, the teachers are often expected to know much more about a culture or musical form than can fairly be expected. Without further development within the text or additional references, teachers cannot be expected to adequately develop many of the intended multicultural perspectives.

One other serious problem in this series is the occasional biased or stereotyped language such as the use of "primitive" (p. 163 in Book 6 and p. 32 in Book 1) to describe Indian and African societies. It is unfortunate that a book which is successful in presenting such a varied and comprehensive view of music should use language that casts doubts/ judgements on the sensitivity and reliability of its perspectives.

SPECTRUM BOOK 1

This book uses songs from many groups (Japanese, German, Shakers, Afro-American, French, Puerto Ricans, Chinese, Omaha Indians, etc.) to demonstrate basic music concepts. But there is never any background information presented except for word translations. The illustrations vary in their sensitivity; the ones for example on p. 32 and 36 are stereotyped portrayal of dancing to Indian music and of life in Japan. However, there are other illustrations that show sensitivity to American cultural diversity (p. 66; p. 4).

Most of the related art examples are drawn from Western art traditions. The listening and analyzing activities are designed to help children hear different instrumental sounds, rhythms, and tones, but these activities are never directly related to the cultural traditions of the song's origins. There is a definite need for more background information for teachers if they are expected to facilitate discussions. For example, if teachers are to help students accompany an American Indian song "in an authentic manner," they must be somewhat knowledgeable about American Indian music.

One of the most serious weaknesses with this book lies in its use of the term primitive in a discussion of rattles (p. 32). While not stated, there is an unspoken reference to traditional Indian music. The use of such a term which is so full of prejorative associatons, does not belong in an accurate and sensitive discussion of music.

Book 2

The format of Book 2 permits an effective parallel treatment of music and art and when utilized, allows for effective coverage of a culture group. Unfortunately the related arts sections often provide more background information of the specific culture than do the music sections which concentrate on musical principles. Teachers need to know more than presented about the musical forms they are expected to teach.

An example of the parallel tratement is found on pages 174-176. A Japanese song titled "The Moon" is used to teach about the sounds of Japanese music and to explore pentatonic scale. Accompanying the song are examples of Japanese paintings with suggestions for helping children explore some of the techniques used by Japanese painters. Finally, there is a page devoted to a discussion of the symbolism and an old Japanese painting.

This Japanese activity is part of a separate section which explores music in people's lives. It is in this section that the music of diverse culture groups is dealt with most cmpletely. The 3 or 4 objectives for each lesson include one dealing with learning about music of a cultural group. These lessons present lead-in questions for the teacher to explore cultural aspects of a country or group which then can be related to the song selection. The format of this book is very flexible and easily adapted to several approaches to presenting material.

The approach used on pages 177-181 demonstrates another method used to integrate a multicultural perspective into the book. First, the type of song is introduced and defined (i.e., shanty), then two shanty songs (one Chinese) are taught to illustrate music principles of the form. Teacher background information is presented and artists' renditions of seascapes are included and discussed.

BOOK 3

Book 3 continues to expand on the format which uses songs from different groups to develop musical concepts and to explore aspects of their use within the culture.

In the first section, "Making Music," Spanish and German songs are taught in the original language in order to teach children to pronounce words correctly and to give them experience singing a song in a foreign language. Later in the exploration of musical instruments the tamborine and castanets are studied, first by listening to their sound, then by using them and finally by dancing a Mexican dance using them. Thus, in the space of three pages (28-30), information on the history, techniques, and purposes is presented and developed, with several related arts activities.

As in Book 2, there is a section on music in people's lives. Here music of the American Indian is explored (p. 206-220), unfortunately with mixed results. Too much of the responsibility for background information is thrust upon the teacher. It is suggested that students and teachers "look at pictures of Indians and Eskimos," and "discuss home environments of these people" (p. 206). From these two suggestions, it is assumed that on their own, teachers are to develop a comparative unit. A careful posing of questions relating to Eskimo cultures and the diversity of Indian cultures and bibliography would have been extremely helpful for teachers to prepare themselves and the students to compare life-styles and music effectively.

The treatment of the Dakota legend, A Tale of Iktomi (p. 210-213) is more successful because there is more information given and a specific culture group is being discussed. The idea of putting folktales to music is skillfully handled on pages 217-225 with the Russian tale, The Greedy Cat. Even in the final section on holiday songs, this book continues its integration of a multicultural perspective through the inclusion of an Eskimo Halloween song (p. 232) and a German Thanksgiving song.

Aside from a continued failure to refer to the country or the culture groups from which African and sometimes Indian songs come, the information in this book is accurate and non-stereotyped, well organized and varied and presented in a clear and easy-to-follow format which is continued thrughout the series.

BOOK 4

Book 4 uses the format in much the same way as Book 3. There continues to be numerous examples of songs from various cultures used to illustrate musical concepts. Indepth discussion of the musical forms of diverse groups is expanded in this particular book. For example, through text, recordings, and performance activities of "Song from Mexican Rapsody," the students learn about the components of a rapsody (pp. 148-169). The activities and teacher guidelines for discussion are well organized and build effectively on previous lessons. Unfortunately, the visuals accompanying the musical selections are narrow and stereotyped portrayals of Mexican musicians and lifestyles of Mexico.

Introducing students to the music of Asia and Oceania is one objective of this book. Several songs from Japan are used to introduce students to the sounds and instruments of Far Eastern music (pp. 191-201). As a culminating activity students develop the musical background for a Japanese legend, using their newly acquired knowledge of Japanese music as a guide. Additional examples from the Philippines, Korea and Chinese show variations and differences in music from this area of the world.

Overall this book is very successful in integrating examples and information about music of many cultural groups into an innovative format. In addition, it relates musical forms to other art forms and encourages students to develop and perform their own music based on listening, and analyzing the forms of various cultures. The weakest area is the illustrations which far too often portray stereotyped occasions, dress, and environments.

BOOK 5

While the practice of using songs from many countries and cultures to illustrate musical concepts continues in this book, fewer actual examples of a fully developed and integrated analysis of the music from these cultures are included. American history and Baroque and classical periods are the focus of analysis in this book.

The American history section concentrates on early settlement by the English and French with some songs drawn from other groups such as the Mormons (pp. 216-17). Important background information, including comparison with other art forms, is offered and linked to the purpose of each activity.

The section on seasonal songs demonstrated the book's effectiveness in integrating a multicultural perspective. To develop the Halloween theme, a Swiss mask is pictured and its use and importance is briefly discussed. The discussion is both insightful and free of biased terms and perspectives. The significance of choosing a Swiss mask is important for it avoids the stereotype that only non-Western culture use masks.

The related arts information and activities offer an excellent vehicle for extention and development of musical perspectives. This book demonstrates that it is possible to retain an integrated multicultural perspective even when the primary focus of a book does not directly lend itself to drawings from many cultures.

BOOK 6

Like previous levels, Book 6 uses songs of many cultures to teach concepts. For example, songs from fourteen different cultures were drawn upon to explain and illustrate seventeen musical principles (pp. 66 & 100). This book also has a major objective of teaching songs in their original language and style. The related arts segments continue to broaden these concepts and to foster an understanding of the relationship between art and culture (i.e., p. 102-104).

When developing a theme such as the feeling people have for their homeland, the musical examples are drawn from many countries and are related not only to the theme, but also to musical principles such as singing in two parts (p. 214) or understanding the concept of changing meter (p. 222). By including a number of songs from the same culture in different sections (and books) and using them to teach various musical ideas, this book helps students to gain a broader view of the music of a particular culture. Unfortunately, like the other books in the series, Book 6 fails to supply teachers with references which would encourage them to expand on what the text has presented.

The text of the related arts section on page 163 which deals with art of the Dakota people is an example of some of the biased language and perspective which surface into the series on occasion. Reference to the Dakota as "primitive" and disucssion of their art in terms that reinforce narrow understanding of the art of non-western peoples is indicative of a serious lack of knowledge of African peoples. This is further confirmed by the tendency of the series to group all African people together when discussing a song or a custom. Instead of referring to, for example, a Yoruba song or a Bakota Funerary Figure the book always uses the continental title of African, even when the language or culture group is cited in the song credits. These are examples of culturally inaccurate practices. Textbook writer's need to re-examine this practice in order to achieve the goals of extending student's and teacher's understanding and appreciation of diverse cultures in a more positive light.

BOOK 7

Book 7 includes modules on Music of Latin America and Afro-American Music among its nine sections. These two modules use many examples and styles of music to follow the history and development of the music of the respective culture groups. Unlike previous levels, the use of songs from various culture grups is limited in the other sections of the book. The bulk of the multicultural information is in these two modules.

The Latin American module is divided into sections that treat traditional Latin music, music of the countryside, past forms and today's Latin music. By fitting Latin music into these categories the text deals with the roots, changes, and influences within the music. There are many comparisons of songs including listening exercises with questions which lead the reader to discover the qualities of the music and its variations. Many songs are in Spanish (sometimes wth no English translation) and are taken from many Latin countries (Mexico, Costa Rica, Honduras, Argentina).

An historical perspective is used to follow the development of music and illustrations of instruments and performers extend the background information. The illustrations do not suffer from the stereotyping of several previous books in the series. Again related arts play a large role in expanding on musical concepts.

Like the Latin Music modules, the Afro-American music module examines into the historical roots of Afro-American music by analyzing the instrumental and vocal styles of African music. A variety of illustrations of instruments and performers are highlighted. The evolution and new developments in Afro-American music are further traced from the days of slavery through ragtime, blues, and jazz. Each of these styles is discussed and accompanying songs or recordings are used to give enough background to enable students to hear and make comparisons of styles and forms. Once again the visual examples for each section are diverse and include photos of musicians, examples of instruments, and copies of the works of famous Black artists.

These two modules are fine introductions to the music of these culture groups. The historical and technical information is more comprehensive than in any of the other books of the series with even a glossary of terms supplied at the end of each modules. Unfortunately there is still no bibliography of references.

BOOK 8

The module approach used in Book 8 fails to provide the in-depth study of Book 7. Within the section " Music U.S.A.: American Indian Music is covered in two pages (pp. B-28 & 29). The information is scanty and the art selection is not the best format, since sandpainting has a religious significance which require that the painting be destroyed after completion. Photographs of these particular sandpaintings are not the only way to appreciate or show cultural sensitivity, and, in fact, may do the opposite.

The only strength of this module is in its handling of the uses of music in personal expression and as a reflection of social concern. The sections covering "American's Musical Heritage" are so brief they hardly convey any useful information, especially since no references are given. This module provides a quick survey of musical influences and needs to be greatly expanded by the teacher. At least the contributions and influences on American music of many groups including the American Indian, Black American, and Mexican American are acknowledged.

The module dealing with music of the Orient has the same depth of coverage as the Afro-American and Latin American modules of Book 7. It draws examples from many countries and presents valuable historical and instrumental explanations.

As with Book 7 there is much less integration of music from diverse cultures into the other modules which are primarily concerned with composing, electronic music and choral music.

Silver Burdett Music Series

The Silver Burdett Music Series consists of eight grade level books with sets of modules to accompany level 7 and 8. Before analyzing the strengths and weaknesses of each level, we will offer a overall evaluation of the series.

The stated objectives of the Silver Burdett Series never fully develops the need for exploring and developing appreciation for the diversity of musical forms. Such exploration seems to be viewed as a by-product of their approach, whch in fact it may be for several levels in the series develop these multicultural concepts very fully. However, it is felt by the authors that more attention and theoretical exploration of this area should have appeared in the introduction and the rationale sections of the series.

The greatest strength of the series was the use of diverse cultural musical examples to illustrate basic music concepts. Musical pieces were drawn from an enormous variety of countries to demonstrate musical principles. Recorded selections of many of these examples were included in the series and stimulating inquiry questions were offered to help guide listening and analyzing.

The series was also strong in its exploration of related arts. At several levels principles of music were not only shown to parallel principles of other art forms, but were also explored as integral parts of a whole complex, such as the link between African music and dance. Overall the illustrations sensitively portrayed diverse cultural groups including the handicapped.

Each level was weakest in the area of information about diverse musical forms and in promoting non-stereotyped cultural and musical perspectives. At the lower levels very little attention

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was given to such information and too often what was offered was inaccurate or stereotyped. The series was particularly weak in offering references, an essential if teachers are to teach accurately about music different from their own.

The strongest criticism to be leveled at this series is of its lack of teacher direction for developing and integrating into the curriculum information about diverse musical perspectives. Since the Grade 5 level of the series did develop in some dept concepts about musical forms and instruments from several cultures, it is apparent that such an approach is possible and workable. It is hoped that future revisions will result in a similar approach for other grade levels.

BOOK 1

This book offers many examples of songs from diverse cultures but gives no background about these songs. While it is understood that extensive detail may not be appropriate for early elementary children, the lack of any historical perspective or explanation of purpose or techniques for the teacher can lead to early stereotyping of music and cultural groups.

In this book learning about music of diverse cultural groups seems totally incidental to learning about musical principles. For example no attempt is made to explain when, why or where children might play the games that accompany many of the songs drawn from different countries. Frequently the procedures for the games are included but not even a short background description of the purpose, role, function of the game accompanies it.

BOOK 2

This book has some of the same faults as Book 1 but also some additional strengths. Book 1 and Book 2 both attempt to simplify geographical information at the expense of accuracy. An example can be found in Book 1 (p. 101) and Book 2 (p. 8) when discussing a song from Africa. In Book 2 the text states that people in Africa dance to a spirit named Ma Dogoma. While it may be true that some people in Africa do this, it would be much more accurate to say people in Ghana. Otherwise, the teacher is encouraged to perpetuate the stereotype that Africa can be treated like a country with one language and one culture. These are the very stereotypes textbooks should be guiding teachers away from. Ironically the text does just that on page 94 when it has children find the continent of Africa on the globe and continues to point out the many countries and styles of music. The dual messages given by these conflicting examples do not help teachers to present clear and accurate perspectives.

In this book, listening and analyzing examples are drawn from music of a variety of cultures. Throughout the book an attempt is made to help children appreciate the song with the words in the original language (P 31-31 and p. 20). Thus through just a brief explanation of textual meaning, student attention is focussed on the sound of words rather than meaning. This technique of using multicultural examples to focus and intensify listening skills is an excellent example of integrating a multicultural perspective.

Another successful integration of a multiculutral perspective is shown through the inclusion of several specific music forms.

The discussion of jazz on pages 168 and 169 is a good example. The explanation is clear and simple enough to be understood by young children yet not too watered down to be inaccurate. Recordings of famous jazz artists are used to expose the children to the sounds and instruments of jazz. This example is proof that it is possible to build an understanding and appreciation of many different musical forms at an early age.

BOOK 3

The 1981 version has a revised format which is easier to follow than previous editions and contains a number of multicultural examples and illustratation which explain music principles and accurately portray instruments and musical performances of culture groups. This format illustrates an excellent approach to integrating a multicultural perspective into a publication.

There are selections with words in the original language, sometimes with translations and sometimes without. This deliberate lack of translation emphasizes the musical concept and focuses attention on "hearing" the word music. There has been anattempt to include more cultural information about songs or culture groups in this book. For example, (pages 80 and 81) there is a discussion of American Indian music which include a number of pictures of instruments and musical performance. Culturally sensitive guidelines and ideas for teaching are offered the teacher. However, the coverage is very brief and totally lacking in references. While the information may be adequate for students to gain a beginning appreciation of American Indian music, it is not sufficient for teachers or teacher trainers. In order to use these musical examples effectively, teachers must know much more about the music and culture from which it springs. Teacher knowledge and understanding of the music must be much greater than a mere ability to musically analyze a selection or repeat the rates to teachers. For example on page 81 it is suggested that the teacher point out that a high, tense voice style is typical of much American Indian music. No further explanation of why or for what purpose is offered nor is the teacher given any references which might further develop this and related suggestions. Without such knowledge teachers may merely perpetuate stereotypes and misconceptions. Therefore references are crucial as are special teacher notes about purposes, performance techniques and historic background of the music.

Despite its shortcomings, this edition represents a genuine attempt to integrate a truly multicultural perspective into the music curriculum going far beyond earlier approachs of merely using songs from different countries without any attempt to address their uses, development, etc. within the country or culture.

BOOK 4

Again in this book music from a number of cultures and countries is used to demonstrate basic concepts. But again in most cases no explanation of the selections is offered. The lack of information about the African Sasa song (p. 42) and the American Indian Handgame (p. 4) are examples. For some selections an explanation of the songs, the accompanying movements and history is offered, such as with the Hawaiian song H E Mele O Ke Kahuli on page 138-141. The illustrations show members of the culture group whose music is represented preforming movements or using instruments.

This series shows a marked improvement over others in identifying specific groups. Songs from the Balkans, Poland, and specific culture groups of African are fully and correctly referenced. The handling of the Kpelle zither (page 79) is an example of how simply and clearly information can be conveyed.

BOOK 5

Book 5 is probably the best of the entire series for integrating multicultural perspectives and offering information about musical forms. It develops the first category of understanding the diversity of musical expression by devoting several pages to specific musical forms or instruments from several cultures. A good example is the discussion of style which begins on page 106. Comparison is made between Eskimo and American Indian songs. In comparing these two, indepth pertinent detail is offered about history, music purposes and techniques of each group. The illustrations further develop these details. And these musical and cultural contrasts are presented in just four pages.

Another approach to utilizing music from diverse cultures is evident on page 78. Instead of merely offering notations and words of the Hawaiian song, brief but pertenient background information is given about the instruments used and the illustrations expand on this information by picturing positions and sizes of the sticks.

This book offers the teacher more information about the musical forms and provides many photographs to illustrate related art concepts. This book is the most successful in integrating basic music concepts with the examples to illustrate the concept.

Book 6

In this book the examples from diverse cultures are simply "plugged in" to teach about music concepts and are not successfully integrated into the format as they are in other books of the series. For examples on page 62 the song Tina Singu is used to illustrate a musical concept about tone but nothing other than a pronunciation guide and a literal translation is given about the song. Another problem with this example lies with the inaccuracy of its reference of the origin of the song. It is cited as coming from Africa. No specific African culture group is referred to even though the language is obviously from a specific group. This is problem noted times throughout the review. Africa is referred to as if it were a country rather than a continent in which there are many culture groups and many languages. To be accurate the culture group must be referred to and it must not be stated, for examples, children "in Africa" sing this song. More accurately it should state, Kpele children in Ghana sing this song."

The handling of instrumental music of Mexican Indians is an example of a failure to integrate the multicultural examples into the format. A four page discussion of Mexican Indian music including historical background is presented on page 124-128. The information is quite detailed and gives the teacher sufficient background to discuss the suggested concepts. However, the discussion is not well integrated into previous or succeeding concepts. Furthermore, the illustrations are not explained for the teacher or students and therefore serve more to confuse than to clarify.

This book does continue a feature found in several other books of the series which successfully draws on individuals from many American culture groups. It is a section called "What People Do With Music". On page 64 and 65 attention is given to the role and duties of the conductor by looking at Lena McLin, a Black American choral conductor.

BOOKS 7 and 8

Individual modules offering an indepth coverage of music of specific culture groups have been designed to use in conjunction with the levels 7 and 8 of this series. Our review will evaluate three of these: Music of North American Indian, Afro-American Music and Its Roots, and Spanish-American Music and Its Roots.

All three of these modules rate very highly on the scale used. Each delves into the history of music of the group with examples of styles, changes, influences, instruments, performers, etc. Examples of different types of musical expression are abundant as are visuals which portray people involved in musical production. Details on techniques of musical production and opportunities to listen and analyze the selections are present throughout each module. In two of the three modules, numerous references are included at the end of the 32 page booklets. Unfortunately Music of North American Indian does not supply a bibliography for the teacher. It is more unfortunate because there are a number of publications many of them by the author of the module Louis Ballard, himself, that would add important details to the information that had to be condensed for such a small booklet.

INTEGRATION OF MULTICULTURAL CONCEPTS IN MUSIC TEACHER EDUCATION

> [Music educators] must develop empathy with students and colleagues of varying backgrounds, and restore positive attitudes and commitments toward children of all cultural backgrounds to effect the common goals of mankind. The strengths and qualities valued by cultural minorities must be incorporated to alter, temper, or strengthen traditional goals for the ultimate benefit of a humane and effective society.[1]

The need for music teacher trainers in colleges and universities to integrate the basic concepts of multicultural education into music education curricula and courses was clearly identified in the 1970 report of the Commission on Teacher Education of the Music Educators National Conference. The Commission recommended wide-ranging changes in applied music, music theory, and music history courses normally taken by undergraduates in music teacher education programs as well as through revision of music education courses. Though it is beyond the preview of the present effort to stimulate change in applied music, music theory, or music history, it is interesting to note the recommendations made regarding some key aspects of multicultural education.

The Commission regarded as a basic assumption the idea that students should be able to demonstrate familiarity with a wide variety of musical styles rather than the traditional limitation to "the styles represented by a few hundred years of Western art music."[2] This assumption was extended to include the ability to teach music of a variety of cultures as well.[3]

This research and review was conducted by George Heller, Associate Professor, Department of Art, Music, and Music Therapy, University of Kansas, School of Education.

In defining musical competencies, the Commission stated the importance of students being able to identify and explain the rudiments of musical structure common to all music. In pursuing analysis of music, knowledge of "non-Western art, dance, and folk music, to such idions as rock, soul, jazz, and country-and-western music," was regarded as a very important part of the teacher training process.[4] Further, it supported the recommendations of the Tanglewood Symposium for students to gain some performance experience in folk and ethnic music.[5]

The 1970 report is cited here because it is the most recent statement by the profession as a whole on the topic of music teacher education broadly considered. That the report is in some respects a product of its time may make some of the recommendations inappropriate to the current age. That many, if not most institutions have failed to fully implement the recommendations--particularly with respect to multicultural education components--may, on the other hand, suggest that the Commission was too advanced for its time. The establishment of a new body within MENC in February, 1982, portends the possibility of a new set of standards for music teacher education. It would be extremely beneficial to the profession if the idealism of the 1970 report could be maintained and a pragmatic program for implementation could be conceived in the new effort. The alternative is to retrench and abandon the principle of "Music for every child" which has been a key concept in American music education since Karl W. Gehrkens coined the phrase in 1924.

Four approaches for integration of multicultural concepts are suggested here. Recognizing the autonomy of institutions offering undergraduate training in music education, a variable approach with many built in possibilities for adaptation to local circumstances seems a better course than a rigid approach which might not be universally applicable. Since multicultural education is as much an attitude as a prescribed concept, the desired results might be obtainable if suggestions simply inspire a desire for change and lead to significantly different strategies than are laid out here. Recognition of the uniqueness of individuals and groups within a larger society is basic to multicultural education, and an inflexible prescription for integration would merely replicate existing problems in another arena.

The Music Education Program

Undergraduate programs in music education usually include an introductory course (often call "Principals of . . .," "Introduction to . . .," "Foundations in . . .," etc.), skills courses (voice class, secondary instruments, conducting, and the like), and methods and materials classes (elementary general, secondary general, vocal, and instrumental). The courses may be offered in a music education department or in various divisions of a music department, but they are all concerned with questions of how to teach music in the schools and why. Other major parts of most music education degree programs include music courses (theory, history, major instrument or voice, and participation in music ensembles), liberal arts distribution requirements, and professional education requirements (educational psychology, special education, reading, and student teaching).

Consideration of fundamental multicultural education concepts in planning and executing regularly scheduled courses in music education programs is one way of implementation. Following this strategy, a music education instructor would look for opportunities to introduce and reinforce multicultural concepts in existing courses. For example, in an introductory course where the history and philosophy of music education are frequently presented, it might be possible to discuss the history of music education as it pertains to Special Ethnic minority groups in the U.S., or in some general historic frame of reference. In presenting the philosophy of music education, it might be appropriate to explore the meaning of "Music for every child, and every child for music."

In skills courses, the selection of musical examples for novice players, singers, and conductors need not be drawn exclusively from the European and Euro-American repertoire as they so often are. Short tunes and/or melodic fragments which are used in such courses may be found in the music of American Indians, Black Americans, and Hispanic Americans. Of course, there are some logistical problems here involving research, copyright clearance, production, and distribution of the music, but the problems are not insoluble.[6] The broadening of undergraduate students' musical experience requires that the effort be extended to solve such problems. (See Figure 1)

Methods Courses

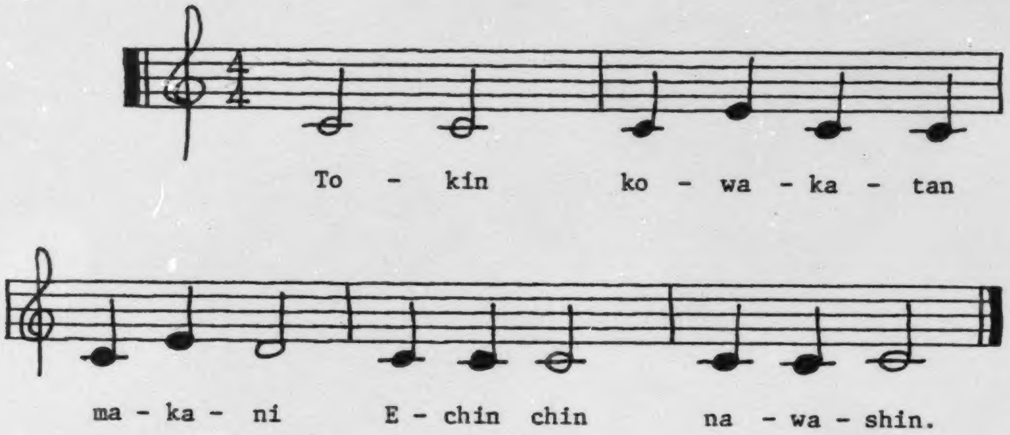
Methods courses are in many ways the heart of the music education curriculum. It is in these courses that the students learn to convert theory into proactice; to draw on all of their knowledge

Figure 1

Example of a Public-Domain Tune Suitable for Use in a Skills Class*

I STAND, THINKING OFTEN

Teton-Sioux Song


To - kin ko - wa - ka - tan
ma - ka - ni E - chin chin na - wa - shin.

Translation: I stand, thinking often,

Oh, that I might reach the other side.

---

*From, F. Owen Dorsey, "Teton Folk-Lore Notes," The Journal of American Folklore 2 (1889): 135.

and experience in developing specific strategies to implement musical instruction into the classroom.

Whether concerned with elementary general, secondary general, vocal, or instrumental music teaching and in whatever combination these may be offered, the methods courses generally cover such things as goals and objectives, materials, teaching procedures, and evaluation techniques. Multicultural concepts may become a part of each one of these areas, and they may be integrated into the existing curriculum without substantial disruption. It cannot be emphasized too strongly or too often that multicultural education is as much an attitude as a technique. Students in methods courses will learn as much from the attitude of the instructor(s) as from the techniques presented or demonstrated.

In teaching students to plan instruction, some time is normally taken to review commonly used goals and objectives. It is at this point the methods class instructor might consider broadening questions about the compatibility of traditional goals and objectives with multi-cultural education. For example, if in a general music (either elementary or secondary or both) methods class the goal for music listening is stated as achievement of familiarity with masterworks of traditional Western art music, one might ask why this could not be expanded to include ethnic and American vernacular styles as well.

In selecting materials (books, articles, musical examples, audio-visual media, etc.) to implement the goals and objectives decided upon, students in a methods class might be asked to consider how their students from different racial and ethnic back-

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grounds might react and respond to the materials. Again, taking but one of several possible cases, a vocal or instrumental methods class--by virtue of the particular performance traditions inherent in the ensemble--must somehow come to grips with the fact that the overwhelming majority of repertoire is from the dominant culture, while potential members of the ensemble may or may not be. If public school bands, choirs, and orchestras are to continue to function at maximum levels in a multicultural society, teachers will have to work with greater sensitivity in accommodating a variety of attitudes, feelings, and values which students of other than the dominant culture are likely to bring to the rehearsal room.

Music teachers of all types need to be more versatile in selecting appropriate teaching techniques. Methods classes of all types are the proper places to expose students to options in small and large group instruction, teacher-directed and student-directed activities, to say nothing of newer modes of instruction rapidly becoming feasible with newer kinds of technology. Music teachers must learn to select appropriate instructional strategies which not only achieve goals and objectives more efficiently and utilize materials more effectively, but also address the needs and values of a diverse student population more directly. The methods class is where such considerations must be taken up.

Evaluation of student learning has long been a problem area in music education. Many teachers simply refuse to do it, arguing that it takes too much time and effort and is too unreliable to make effective and meaningful judgements about student performance.

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Methods classes can and must counteract this kind of attitude. Accountability and the academic integrity of music in the regular curriculum demand reasonable attempts be made to assess and report student progress if music in the schools is to be accepted on an equal footing with other subjects.

The methods class, again, is the appropriate spot in the undergraduate curriculum to discss the advantages of teacher-made and standardized tests, of observational and non-obtrusive measures, of quantitative and qualitative assessment, and the like. In taking up these topics, methods class instructors should also explore the literature on the relationship between various measures and racial and ethnic background. At the same time, students should not be allowed to "get off the hook" by claiming the difficulties involved in evaluating from a multicultural perspective make the task impossible altogether. The literature tends to suggest that evaluation needs to be done from a wider variety of approaches to improve its reliability and validity rather than to be reduced or eliminated altogether.

Secondary General Methods

Of the methods courses, secondary general seems to be the best candidate for substantial infusion of multicultural concepts. Secondary general methods courses usually cover teaching junior high general music, high school music appreciation, comprehensive musicianship, music theory, related arts, humanities, and other secondary level courses other than band, choir, and orchestra. Ample opportunities exist is such courses to build on multicultural concepts particularly appropriate to teaching general music in junior high and high school settings.

A high priority goal in this situation would be for the instructor to plan a methods course which conveys to the undergraduate in music education a broadly conceived structural definition of music. Such a definition, based on the writing of Suzanne K. Langer[7] and others might be stated as follows: "Music is sound (and silence) moving in perceptible form expressive within a context. Such a definition encompasses the elements (rhythm, pitch, and quality), form (units, devices, and types), and context (historical, cultural, social, and aesthetic) of music and provides the theoretical basis for investigation of musical phenomena which transcend the limits of European art music from 1600 to 1900 as traditional systems of analysis do not."

This definition, which was constructed with the music of international cultures (and traditional Western art music and American vernacular music) in mind, should provide students with a means to comprehend and therapy to teach a wide variety of musical styles. The referants to sound (and silence) are concerned with a more objective analysis of the physical (or acoustical) properties of music, while the referants to form are concerned with the description of patterns formed by the combination of the physical elements, i.e., the formal principles of music constitute the intellectual aspects of musical structure. (See Figure 2.)

Taken together, sound (and silence) and form pertain to the musical symbol and allow for a more objective description and analysis of the music, itself but do not suffice to make a complete definition of the art. The context of music--the historical, cultural, social, and aesthetic aspects--is the source of musical

Figure 2

A Schematic Outiline of Musical Sound (and Silence) and Form

I. Sound (and Silence)

- A. Rhythm
  1. Beat
  2. Tempo
  3. Accents
  4. Meter
  5. Patterns
- B. Pitch
  1. Tonality
  2. Mode
  3. Key
  4. Direction
  5. Progression
  6. Range
  7. Register
- C. Quality
  1. Dynamics
  2. Articulation
  3. Texture
  4. Tone Color

II. Form

- A. Units
  1. Motives
  2. Phrases
  3. Sections
  4. Movements
- B. Devices
  1. Cadence
  2. Theme
  3. Introduction, Transition, Coda
  4. Repetition
  5. Variation
  6. Contrast
- C. Types
  1. Sectional
  2. Continuous

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meaning and thus an indispensible part of any comprehensive definition. The historical conditions, people, resources, social systems, social structures, and philosophical systems of a given time and place in which music is created and/or performed must be sufficiently familiar to the teachers and students to render a reasonably accurate interpretation of its meaning. Without this kind of information, the differences between music and noise are lost, and the student reverts to the familiar and ethnocentric decision-making processes obtained from parents, peers, and the dominant culture.

In addition to developing a broader system for musical analysis, the secondary general methods course may be a good spot in the curriculum for redefining the basic musical activities of listening, performing, and creating. These three categories of music activity are sufficiently comprehensive to be generalizable across cultures without substantial bias for or against any one culture.

Listening to music is a basic activity in any secondary general music class, and teachers must not only select listening examples from a variety of cultures, but they must also consider listening on a variety of levels: casual, passive, active, analytical, and critical. Casual listening is that which places music in the environment without focusing attention on it. It has the advantage of gradually introducing the student to new and different musical experiences without forcing a response. Passive listening requires the listener to attend to the music, but does not require an overt response. This is the typical listening environment, as in a concert situation, and needs to be approached carefully with initial experiences being of brief duration and subsequent experiences gradually lengthening the attention span. Active listening requires the student to listen to a particular aspect of the music and to make an overt response to it as in dancing, singing, or ceremonial music. Analytical listening requires the listener to make an overt response to specified elements in the music, as in call charts and schematic diagrams. Critical listening requires the student to analyse the music and compare it to an appropriate standard.

In performing music of a variety of cultures, considerable care has to be exercised--whether the performance consists of singing, playing instruments, or moving--to be as faithful as possible to the stylistic requirements of the music. Singing may include chanting, unison singing, part singing, and solo singing. Part singing and solo singing will be somewhat problematic in general music classes, as they will require a bit more training than chanting and unison singing. Playing instruments will cover such activities as body sounds, environmental sounds, classroom instruments, folk instruments, keyboard instruments, band and orchestra instruments, and electronic instruments. Moving activities may involve eurthythmics, dancing, and conducting. In movement activities, it is important to keep in mind not only the cultural requisites of the music being studied, but also those of the students as well, for many cultural groups have specific requirements of their members in regard to moving to music, particularly in the area of dancing.

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Creating music involves such activities as interpretation, parody, improvisation, and composition. Interpretation of music from other cultures may be designed to acquaint students with different approaches to musical performance by varying elements such as the rhythm, pitch, and quality of various pieces. Parody is a technique which is more or less limited to music of the dominant, Euro-American culture, and thus not of much use in implementing multicultural concepts. Improvisation, however, is a predominant feature, particularly of African and Black American cultures. Composition activities are relevant to the study of music in any culture, and they require students to manipulate the basic elements of the musical style being studied.

Special Course in Music of International Cultures

If sufficient latitude in the undergraduate music education curriculum exists, a special course in music of international cultures may be a viable alternative for integrating additional multicultural concepts into the teacher-training program. Such a course offers the unique advantage of being able to pursue the music of a wide variety of cultures in considerable depth giving the students a stronger foundation from which to draw future teaching materials and ideas.

A special course like this should be premised on (1) a sufficiently comprehensive definition of music which will apply equally well to music from a variety of cultures, (2) a presentation of basic socio-cultureal influences of musical behavior which are widely generalizable, and (3) development of relationships between the music and socio-cultural context on a planned and systematic program throughout the course.

The course should offer a substantial amount of listening experience in each of the cultural areas presented. Some of the listening should be guided in class, especially at first, to enable the students to become acquainted with basic stylistic traits common within the culture being studied. In-class listening can be accompanied by less structured out-of-class assignments in listening. All listening should be evaluated carefully with frequent listening tests, quizzes, or checks of some sort.

Research papers or projects in a special course in music of international cultures should be assigned in such a way as to require students to carefully investigate subtitles of a single musical cultural or group. The research should include a thorough investigation of the musical style (sound and form) and of its socio-cultural context. Reporting findings may be done in conventional term paper format or through more innovative and creative presentations involving performance and demonstration of techniques and styles learned.

It appears that the most effective organization of such a course would follow Nettl[8] and Malm[9] in a sequence which first takes up the "Western" cultures (Europe, Euro-America, Africa, Black America, Native America, and Latin America), followed by the "Eastern" cultures (Middle East, Central Asia, Northeast Asia, Southeast Asia, Aboriginal Australia, and the Pacific Islands). Considerable latitude is permissible here, though it is important to bear in mind that Asia is a far richer and more diverse musical area than might be imagined, and it requires subdivision to be handled adequately. (See Figure 3.)

Figure 3

Outline for a One-Semester Course in Music of International Cultures

Day	Topic
1	Introduction and Overview
2-4	European Music
5-7	Euro-American Music
8-10	African Music
11-13	Afro-American Music
14	Quiz Number One
15-17	Native American Music
18-20	Latin American Music
21-23	Middle Eastern Music
24-26	Central Asian Music
27	Quiz Number Two
28-30	Northeast Asian Music
31-32	Southeast Astian Music
33-35	Aboriginal Australian Music
36-38	Pacific Island Music
39	Final Examination

Summary and Conclusions

By whatever means--general curriculum, methods courses, secondary general methods, or a special course in music of international cultures--multicultural concepts can be integrated into the undergraduate program in music education, it is important to emphasize the effect of the attitude of the teacher trainer. Dogmatic and pedantic approaches are likely to do more harm than good and could set off a backlash of negative reaction and resistance which would be counterproductive. If the instructor can create and nurture a spirit of excitement and discovery in exploring the concepts of multicultural education in music, much good can result. If the students develop a conceptual framework that will encourage continuing self education and extend beyond graduation and throughout their careers, they will be very well served by whatever strategies the undergraduate program employs to integrate multicultural concepts in the teacher training program.

Footnotes

[1] "Teacher Education in Music: An Interim Report of the MENC Commission on Teacher Education," *Music Educators Journal* 57 (October 1970): 39.

[2] Ibid., p. 38

[3] Ibid.

[4] Ibid., p. 39.

[5] Ibid., p. 42.

[6] See, for example, George N. Heller, *Th Music Education and Music Therapy Songbook* (Lawrence, Kansas: The University of Kansas, 1979), for an anthology of 182 tunes within the range of an octave and in the public domain drawn from European, Euro-American, American Indian, and Afro-American sources.

[7] Suzanne K. Langer, *Philosophy in a New Key: A Study in the Symbolism of Reason, Rite, and Art* (Cambridge, Massachusetts: Harvard University Press, 1942); See also her, *Feeling and Form: A Theory of Art* (New York: Charles Scribner's Sons, 1953); and *Mind: An Essay in Human Feeling*, 2 vols (Baltimore: The Johns Hopkins University Press, 1967).

[8] Bruno Nettle, *Folk and Traditional Music of Western Continents*, 2nd ed. (Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1973).

[9] William P. Malm, *Music Cultures of the Pacific, the Near East, and Asia*, 2nd. ed. (Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1976).

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